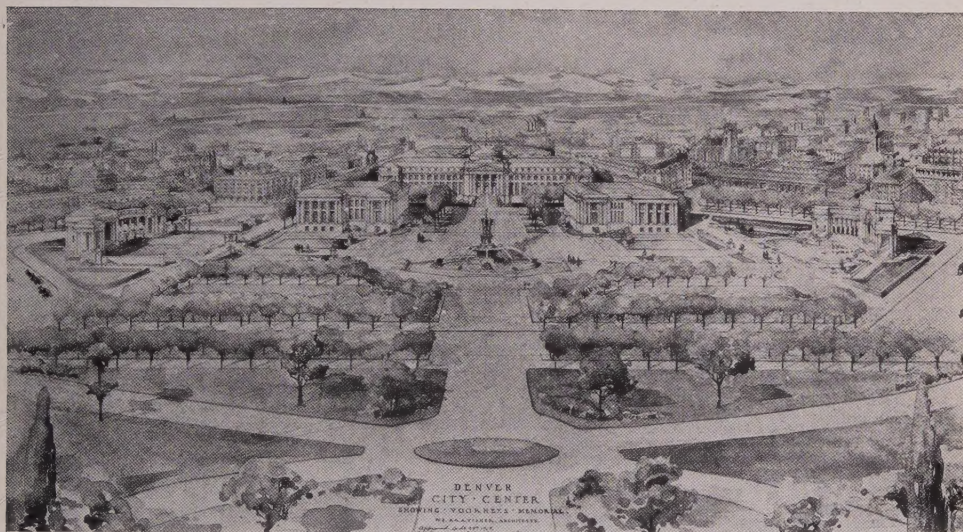


THE AMERICAN MAGAZINE OF ART

VOLUME XIV

APRIL, 1923

NUMBER 4



DENVER CIVIC CENTER SHOWING VORHEES MEMORIAL

THE DENVER CIVIC CENTER

BY THEO MERRILL FISHER

HISTORICALLY the names Colorado and Denver are outstandingly associated with the period which saw America's borders extended from their Mississippi Valley frontier, across the Great Plains to the Rockies and then on to the very western continental limit, the shores of the Pacific. Situated, as it is, at the foot of the Front Range Rockies that mark the western boundary of the Great Plains region, Denver has held a strategic position in the developments following upon the blazing of new trails of empire; it was both a halfway station and gateway for the caravans which pushed onward to California and the terminus for those attracted by the discovery of gold in the mountains near by, or who

were captivated by the opportunities for stock raising offered by the vast, unfenced prairies over which the buffalo then exclusively grazed.

Through this pioneer period which saw its founding and initial growth, and the succeeding one which witnessed the bringing of water onto the fertile lands of this semi-arid region, Denver held its initial lead over all other early settlements of the mid-mountain country, being today, as then, by far the largest city in the great area comprised between the Mississippi Valley on the east, the Pacific Coast on the west, Canada on the north and Mexico on the south.

Denver is a great name in the fascinating

story of the expansion and material creation of the nation, but our purpose is not to recount its share in this, but rather to narrate one chapter of the part it has had in the movement to make our big cities other than unlovely centers of industry, famous for their volume of commerce, but conspicuous for the ungainliness and haphazardness of their growth, a condition brought about through failure to anticipate community needs with adequate plans for municipal development.

The origin of the Denver Civic Center traces back to 1904. In that year a provision of the charter which organized the government of the "City and County of Denver" (then formed by the consolidation of half a dozen small, adjoining towns with Denver, created the Art Commission, which body at once appreciated the opportunity for service it had under the new conditions. The commission decided from the outset to make initiative and construction, rather than merely criticism and censorship, the key-note of its activities.

In seeking to serve the upbuilding of a more convenient and beautiful city, the Art Commission early found the advice of an expert was needed to formulate a complete and consistent scheme of city development. So in the following year it arranged to have Charles Mulford Robinson make a report which was entitled, "Proposed Plans for the Improvement of the City of Denver."

The most important feature of the Robinson report was the consideration given to the Civic Center proposed by the Art Commission, whose purposes are admirably set forth in the following, quoted from one of its earliest reports. "A true civic center should be a focal point to gather up and unite converging lines of communication; it should provide commanding sites for public and semi-public buildings, with sufficient open frontage to justify and display that architectural dignity which is the crowning distinction of a beautiful city; finally, it should provide space for a public promenade, suitable for adornment by private gifts and bequests, where visitors as well as citizens may find provision for the enjoyment of open-air music amid pleasant and appropriate surroundings."

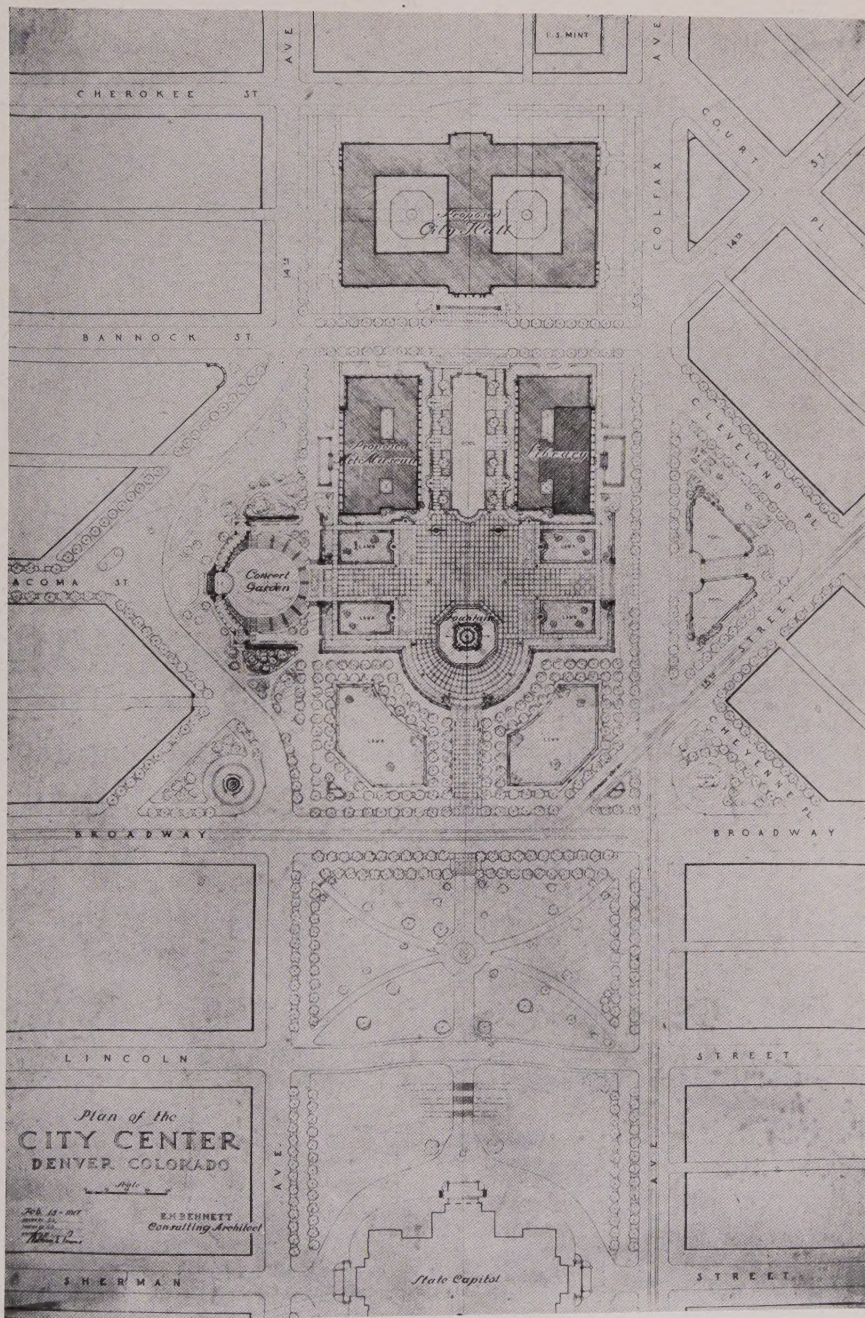
In the matter of the gathering up and

uniting of converging lines of communication, Denver had then a serious problem to face, in that the older down-town section—the original city platting—was at an angle of forty-five degrees to the newer residential section which was mapped on strict north-south, east-west lines. These two areas came together in the vicinity of the State Capitol, near which the three main business thoroughfares, Fifteenth, Sixteenth, and Seventeenth Streets, entered Broadway obliquely and ended there. Broadway carries on its north-south course not only the heaviest local traffic from these directions, but is, as well, a vital artery of inter-city communication, in that Denver is a center link of a chain of cities extending along the foothills from the Wyoming to New Mexican borders. Then too, Colfax Avenue, the most important east-west thoroughfare, intersected Broadway close to the point where Fifteenth Street joins Colfax and Broadway. The ground plan which shows this will suggest the reason why at this point there was more traffic congestion than at any other in the city.

Aesthetic reasons for the location of a civic center in this vicinity were equally patent. The State Capitol, although not a gem of architecture, had the dominance that mass and its location on the slight rise of ground east of Broadway gave it, but the 200-mile sweep of mountain view from its western portico was largely spoiled by the unsightliness of the immediate neighborhood on this side, as the accompanying picture taken at this time makes evident.

The Civic Center plan recommended by Robinson contemplated the cleaning up of this conspicuously unlovely district through its choice of the area three blocks long and two wide between the Capitol and the County Court House. This would have conformed in principal axis to the old diagonal platting of the business district. Although this particular scheme was subsequently abandoned, it served the valuable purpose of an initial basis of popular discussion, stirring the imagination with visions of what was in some form to be slowly realized.

Even though a proposed bond issue for the acquirement of the area then under consideration was in 1906 defeated by a narrow margin, the Art Commission con-



DENVER CIVIC CENTER—BENNETT PLAN



Courtesy Municipal Facts

DENVER CIVIC CENTER TODAY—TAKEN FROM SAME POINT AS VIEW ON OPPOSITE PAGE, WHICH SHOWS CONDITIONS BEFORE THE SITE WAS CLEARED

tinued its efforts, with the result that Mayor Robert W. Speer, who was whole-heartedly committed to the enterprise, appointed a special committee of twelve distinguished citizens, to consider further the acquirement of real estate in the vicinity of the Capitol for civic center purposes. The committee's report, while advising some modifications of the Robinson scheme, did not advance matters much, as it held to the latter's basic idea of improving the ground between the Capitol and Court House, without properly reconciling the discordant angles of the two city plattings.

Thus things stood when, in 1907, Frederick MacMonnies came to Denver to inspect the site for the "Pioneer Fountain" the execution of which had been entrusted to him. As this site, on the triangle bounded by Broadway, West Colfax Avenue and Cleveland Place, lay within the area of the proposed changes, in conferring with the Art Commission it naturally came about that his advice was sought for a solution of the basic difficulties it had encountered.

After thorough investigation, he suggested an entirely new handling of the matter, in a proposal to place the principal axis of the Civic Center on a line directly west from the Capitol, instead of northwest as previously considered, at the same time making a lateral connection with the business section. With but slight modifications the Art Commission endorsed MacMonnies' views, and, with them as the ground work, elaborated a fresh plan. In January, 1908, the special committee unanimously agreed to substitute this for the one already recommended by them.

The newly proposed site, for one thing, was less costly than the old, and as the city attorney had already given the opinion that, under existing provisions of the charter, it should be included in the East Denver Park District—which at that time had not made its final purchases for park and parkway purposes—encouragement was offered in this new means of acquisition. The city administration being a unit in favor of the execution of the MacMonnies scheme, an



Courtesy Municipal Facts

DENVER CIVIC CENTER—VIEW BEFORE SITE WAS CLEARED FROM SAME POINT AS PHOTOGRAPH ON OPPOSITE PAGE SHOWING PRESENT CONDITIONS

active campaign was begun to bring public opinion to the necessary point of support.

In April, 1909, the Park Commission selected the land to be acquired for park purposes in the East Denver District under the proposed bond. That for the Civic Center covered approximately 13 acres, for which the sum of about \$1,800,000 was paid when, after much litigation on the part of dissatisfied property owners and others, the bond issue was finally sold in 1912.

With Mayor Speer's retirement in this year from the office he had held continuously since 1904, the Civic Center enterprise was held up for a considerable time, although something was accomplished when the Park Commission, a little later, called in Frederick Law Olmsted and Arnold W. Brunner to prepare landscape plans for the ground after the clearing away of the old buildings had been completed. Their design for walks, lawns and tree planting was carried out in the year or two following, on the basis of no essential change from the MacMonnies conception.

The Civic Center remained then in this open plaza state until Speer was again elected mayor in 1916, the failure of his immediate predecessors to complete the Civic Center being largely instrumental in inducing him to become a candidate. The public, now impatient to see this great municipal undertaking brought to full realization, did not have to wait long for action, for one of Mayor Speer's first acts on assuming office was to summon E. H. Bennett, the city planner of Chicago, who was instructed to prepare a plan on which all could agree.

While holding to the MacMonnies idea of a principal axis west from the Capitol, Bennett brought into the scheme a new and vital element in his proposal to move the secondary, transverse axis further west than the position Olmsted and Brunner had established, and to use it in a much more important way than had been previously proposed.

Bennett's recommendations were given peculiar significance and justification through



Photograph by Albert Haanstad

VOORHEES MEMORIAL, SHOWING MURAL PAINTING, "THE BUFFALO," BY ALLEN TRUE. PIONEER FOUNTAIN SEEN THROUGH COLUMNS

his definite recommendation that the Open Air Theater or Concert Garden, which Mayor Speer had long anticipated as one of the adornments of the Civic Center, should be placed at the south end of the transverse axis. Mr. Bennett drew the preliminary plans for this structure and provided for the integration of its triangular site with the central plaza by closing Fourteenth Street at this point and carrying

the street around in the manner the plan makes clear.

The Open Air Theater—or Greek Theater, as it is popularly but erroneously called—was completed in 1918 from the plans of Marean and Norton, Denver architects, Mr. Bennett serving in a consulting capacity. It is an eminently successful piece of work both in general conception and detail. The wall spaces at the inner ends of the



Courtesy Denver Tourist Bureau

VOORHEES MEMORIAL, DENVER CIVIC CENTER. WILLIAM E. AND ARTHUR A. FISHER, ARCHITECTS

curved colonnades have been adorned with mural paintings executed by Allen True, a Colorado artist. These two decorations, which depict "The Trapper" and "The Miner," were the gift of Mrs. Charles Hansen Toll in memory of her husband. It should be here remarked that placement of appropriate statuary on the tops of the central and end pavilions is contemplated as necessary for the full completion of the structure.

One of Mayor Speer's purposes as a leader in the movement to adorn Denver with noble public buildings, statuary and other works of art, was to stimulate local citizens to make such gifts while still living and, eventually, to commemorate their generosity and that of those who had made bequests for such purposes, by inscription of these names on the columns of the Open Air Theater, which was to be especially designated as the "Colonnade of Civic Benefactors."

Decision in the matter of the first list of "Civic Benefactors" has been recently arrived at by the special committee to whom this was entrusted. This record, it has now been determined, is not to take the form first thought of, names affixed to the columns, or the usual commemorative tablets, but is to be in individual bronze letters attached to the enclosing walls of the Open Air Theater. The designing of the alphabet for this has been awarded to Robert Garrison, a Denver sculptor. Note should be made of the two bronze statues by A. Phimister Proctor which adorn the central plaza near the Open Air Theater. "The Bucking Bronco" was the gift of J. K. Mullen, a Denver citizen, in 1920; "On the War Path" was presented in 1922, by Stephen Knight, another local resident.

A bequest to the city in 1917 from J. H. P. Voorhees—practically his entire estate—whose will stipulated its expenditure for "an arch or gateway to the Civic Center"—



Courtesy L. C. McClure

GREEK THEATER—DENVER CIVIC CENTER

made possible the adequate development of the Bates Triangle as the other terminus of the transverse axis. Here William E. and Arthur A. Fisher, Denver architects, have lately completed the "Voorhees Memorial." This is a beautiful semicircular colonnade similar in its classic style to the "Colonnade of Civic Benefactors" and of the same gray, "Turkey Creek," Colorado sandstone. For the adornment of this Allen True has just completed a series of ten mural paintings which undoubtedly set the high water mark of this artist's present accomplishments. These fill the lunettes of the ceiling vaults of the two colonnade wings and the center archway and celebrate some of the animals native to Colorado, such as the Elk, Coyote, Bear, Beaver, Mountain Lion, Mountain Sheep and Bison. Following the suggestion of George William Eggers, Director of the Denver Art Association, Mr. True has handled his subjects after the manner of the antique Grecian

vase paintings, both in point of simplicity of design and coloring. Three colors only have been used, a stone gray, a terra cotta red and an elusive one, which the artist, for lack of a more exact designation, identifies as a lavender black. Although lacking the charm of color of the original, the accompanying reproduction of the Bison or Buffalo subject, one of the two larger, conveys both the exceptional intrinsic appeal of these murals and their peculiar suitability for their setting.

The Bates Triangle was unified with the central plaza by closing West Colfax Avenue in front of the "Voorhees Memorial," the ground so gained being devoted to an oval pool in which have been placed two ornamental green-bronze water jets. These were designed by Robert Garrison.

A proposed Art Museum is shown on the Bennett plan, placed so as to balance the Public Library. The latter, built before the Civic Center was contemplated, is

indicated in the enlarged form it will probably eventually have. This site for the museum has the one disadvantage of being too small to admit expansion of such a building beyond the very modest limits of its first form. To meet this situation the Denver Art Association is now preparing a plan, soon to be made public, for an adequate and unique museum development.

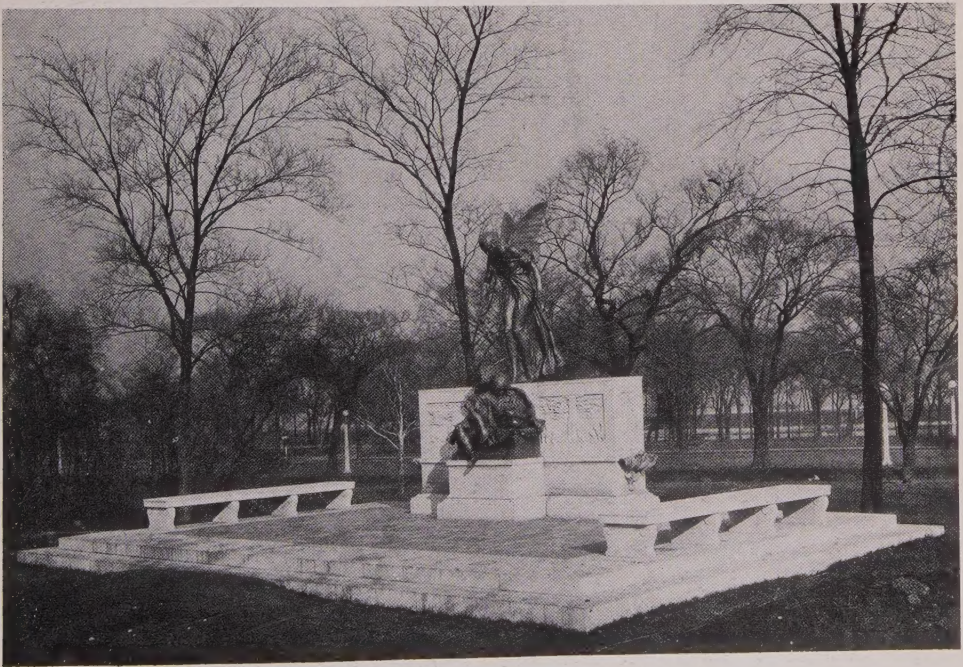
Since the MacMonnies scheme of Civic Center development, every subsequent one has incorporated his proposal for ultimate completion by the acquirement of the block west of Bannock Street and the closing of this end of the principal axis with a Municipal Building or group. At present the city's offices are housed in the old City Hall in the lower down-town district and in the old County Court House, previously mentioned. Both structures are inadequate for governmental needs, are fire traps, and architecturally far from that high standard which the community has set in recent years for "Greater Denver."

For a time it looked as if this the final and crowning achievement of Civic Center

visioning and building would be thwarted by interests who put personal considerations above community welfare. The city authorities have now, however, been convinced of the importance of acquiring control of this block and have already taken such steps as will tend to prevent its breaking up for other purposes.

Few, if any, American cities have committed themselves so definitely to the proposal that taste and beauty are vital factors in a controlled development. Denver has done this, and its Civic Center stands before the eyes of the American people as a shining evidence of idealism.

It was the mind and vision of a very practical man both in the field of politics and in higher civic enterprise which made this Civic Center possible; that man was Robert W. Speer. The "artistic power behind the throne" in the Speer administration was the chairman of the Art Commission, Henry Read. Mayor Speer saw the civic necessity and Henry Read more than any other man has given his dream actuality in plan and, step by step, concrete form.



EUGENE FIELD MEMORIAL, CHICAGO, ILL.

EDWARD MCCARTAN, SCULPTOR; DELANO AND ALDRICH, ARCHITECTS

JOSEPH DECAMP: PAINTER AND MAN

BY ROSE V. S. BERRY

Chairman, Fine Arts Department, General Federation of Women's Clubs

WHEN DeCamp went to Florida recently it was with such spirit and courage that, even though he had been very seriously ill and his friends appreciated the graveness of the situation, they were hoping he would entirely regain his health. DeCamp faced the struggle without flinching; his indomitable will had carried him through sixteen years of what would have been total invalidism in the case of the majority of mankind. Yet, in the face of suffering which was torment, he worked and toiled, producing his best during this period. Without a thought of giving up the battle, DeCamp has lost. But he was meeting the invincible foe who is the avowed victor from the beginning, and whom none may escape. And once more in his choice the victor has taken one of the rare ones—a great American painter.

When the end has come, when the story has been told, when it is no longer a matter of foreseeing or prophecy but one of summing up, there is a rush to the records for the earliest accounts; there is a demand for a knowledge of the beginning of such work as this which Joseph DeCamp has finished. Sure enough, there in the first recorded sentences lies the assurance, almost all that is necessary, to have foretold what has followed in the way of success, of character demonstrated, of devotion to a purpose—singleness of endeavor, unceasing toil, high standards attained and maintained, crowned at last (in this case years ago), with the approval of critics, painters, and the public.

In these records it is stated that DeCamp was one of the young Americans who accompanied Duveneck upon his second trip to Munich. They were a brave little company; they were enthusiasts. Though they encountered difficulties and met privations, in looking back upon their efforts there is nothing to be sorrowful over. They had youth, determination, and a vision. They didn't have money. They went out to Poling when studio rent in Munich was prohibitive. They leased an old monastery and worked like mad. The purchase of an

old copper jug, a beautiful piece of glazed pottery, or an exquisite bit of tapestry was made only by real sacrifice upon the part of some one of them, who, having seen, "was tempted and fell," at the price of a physical feast, but for him and the others it was a feast for the hungry, beauty-loving souls of them. In this way they assembled their material for still-life compositions. They posed for each other when the need for a model was imperative and there was no money to pay for one. Like painter-gods they descended upon the Munich exhibitions, with work so fine that it stood out as noteworthy production even there and at that time. They counted their sacrifices not at all as a deprivation, but as the price they willingly expended to meet the exacting demands of the profession which they had elected to follow. They stand for much in America's artistic achievement; they were the force behind a great forward-moving epoch; and as their names are seen in sequence the individual effort and accomplishment of each man is great, and in some of them it is little less than stupendous. Here they are; think of them: Frederick Vinton, Julian Story, Theodore Wendel, Frank Currier, Walter MacEwen, John W. Alexander, William Merritt Chase, John Twachtman, Joseph DeCamp, and his lifelong friend, Frank Duveneck. Who is there that can say, "Here the work of these men began; here it ends?" No one can say it, for the end is not yet in sight.

Later they separated, some of the company, DeCamp among them, going into Italy, to Florence and Venice, with Duveneck and Whistler. Here they began anew the process of absorbing, studying, and paying reverence to the old Italian masters. And, here—when it is understood, the admiration and respect for the modern painter must come in. The art student stands before these masters of old time and of all time with eyes that see with understanding, eyes that are directed into the search of the why and the wherefore of the accomplishment of these older ones until



BLUE LADY

JOSEPH DECAMP

their skill in seeing, their power for doing, is equal to the cleverest reproduction, if they would. But the man of today bravely turns away to solve his own problem, to take his place in the work which records the artistic achievement of the present, to fail or to succeed along untried paths. Who thinks of Titian or Bellini, when he looks at a DeCamp portrait? Who thinks of Velasquez? DeCamp was a most devoted student of the great Spaniard. Who thinks of Duveneck or Whistler in connection with

the work of DeCamp, to place him with his more immediate masters? No one thinks of any of the older and remote painters. DeCamp was himself. DeCamp was thoroughly equipped with a technical knowledge of his craft. He had more than the academician's skill in drawing; he had a master's superlative power in directing the crayon or the pencil. He was thoroughly grounded in his anatomical study; he built his work constructively. DeCamp seldom required a fixed, rigid pose of his model. He walked

around the sitter, he felt of the head, discovered the texture of the ear, examined its placement upon the head, and proceeded in general with much the line of attack which a sculptor takes. He was painstaking, but so much the virtuoso that in his task accomplished there was no evidence of hesitancy, but every appearance of its having been achieved with the greatest ease. His brush work was always pleasing, at times almost scintillating; his choice of subject was interesting and vital, its handling virile. DeCamp was what his technique, plus keen insight and discernment (which were frequently uncanny), a love of the beautiful, a respect for truth, an appreciation of the value of color, and a steady growth which was a consistent development, made of him—one of America's best painters.

DeCamp's friends say of him that he was an extraordinary man. He was much more than the excellent painter; his interests were varied and he was a veritably interesting man. DeCamp had read a great deal, always thoroughly, and at times profoundly along unusual lines. Once he was attracted to anything, he had to know about it, with the result that in conversation he would lead off along unexpected and startling subjects, nothing daunted when he was turned upon high finance, nature study, or an engineering project.

Having worked against such odds, difficulties which he would not even admit to himself, DeCamp was not a prolific painter. However, he was such a faithful toiler that he was represented at most of the great exhibitions and the usual annual events. Perhaps it was among the smaller exhibitions which "The Ten American Painters" used to bring out that DeCamp was seen to the greatest advantage. They were a chosen, selected company, sympathetic toward each other, earnest and determined, lifting up a protest in the finest sense of the word. At these times they certainly gave of their very best, and the exhibitions were among the finest that New York had to offer. It would be one of the most delightful retrospective events possible if the work of these ten men might be assembled and exhibited today as evidence of their achievement and their place in American art history. It does not seem possible that there

ever was a time when such men as Childre Hassam, J. Alden Weir, John Twachtman, DeCamp, Dewing, Benson, Tarbell, Reid, Metcalf, Simmons, and later Wm. M. Chase, felt called upon to go out for their own sakes and the sake of good art into a group by themselves where an unbiased judgment might prevail and a man's best receive recognition.

In the catalogues of "The Ten" will be listed some of the finest and best known of the DeCamp paintings—"The Guitar Player," owned by the Boston Museum of Fine Arts; "The Blue Cup," "The Brown Veil," "The Cellist," and "The Pink Feather."

"The Guitar Player," owned by the Boston Museum of Fine Arts, is one that was shown first with "The Ten" exhibitions. In this canvas one sees the lightening and brightening of DeCamp's palette under the modern influence. Impressionism had long tempted him to play with the varying light, which in this instance was done with reserve but with great charm. His picture is solid and faultless in construction, as they all are; he never resorts to mannerisms or tricks of technique, nor does he ever worry the observer with the detailed, painstaking evidence of his well-thought-out plan, which seems always to have been lightly accomplished. He was associated with the Boston group of painters; he was of them in the spirit and character of his work, yet in his production he differed. His portrait commissions confined and restricted his work largely to that field. Those who knew him best feel that it was a serious loss to the American landscape lovers that DeCamp left so few of his delightful out-of-door compositions. "The Little Hotel," owned by the Pennsylvania Academy of Fine Arts, is a fine example of his skill along that line, had he followed it more frequently. His portraits are simply and intimately presented without the intimacy of the interior, or the genre. This is to be seen in the portraits ranging from the girlish likeness of his daughter, which he called "Sally," through those of "Doctor James Tyson," and the "Clothier Group," to the equally splendid one of "Frank Duveneck." In "The Fur Jacket," his portrait becomes more a picture with a wistful imaginative element which is much less direct; while in



Copyright by Joseph DeCamp

PORTRAIT OF THEODORE ROOSEVELT

BY
JOSEPH DECAMP



PORTRAIT OF GEORGE C. CRADWICK

JOSEPH DECAMP

the portrait of "Miss Agnes Woodbury" one sees at once the pleasure the painter has taken in harmonizing the whole into a refined expression of beauty, skill, and womanliness. In "The Blue Cup" and "The Window," DeCamp has used much the same idea. In each he has chosen to carry his study into a varying white and reflected light. The still life is beautifully painted, the values perfectly expressed, and the contrasts used to the advantage of the painting in each instance.

The next chapter in the production of Joseph DeCamp came with the late war. When the National Art Committee, consisting of some of the most influential art lovers of America, was formed, it was determined that the prominent military

characters of the war should be painted for America by American painters. Thinking that the "Signing of the Peace Treaty" would be the greatest of these vitally interesting groups, John Singer Sargent was asked to take that subject as his assignment. At the time he found himself unable to undertake the commission, and he suggested that that particular task be given to Joseph DeCamp, and it was allotted to him. Just what occurred to prevent DeCamp's doing the work will probably never be known. It was a time when every one was rushed and when world's affairs compelled all else to become secondary to the demands of only the imperative and the immediate. DeCamp painted two of the most prominent Canadians, General Sir Arthur William

Currie, Commander of the Canadian Forces in France (the recently appointed president of McGill University), and Right Honorable Sir Robert Laird Borden, who was at that

sylvania Academy of Fine Arts' latest exhibition. The picture is beautiful. It is very difficult to think of it abstractly; it can scarcely be done. It is a canvas where



THE BLUE KIMONO

JOSEPH DECAMP

THE 118TH ANNUAL EXHIBITION, PENNSYLVANIA ACADEMY OF FINE ARTS

time Premier of Canada. These portraits in treatment go back to the severe, direct simplicity of the earlier paintings, but one feels their excellence.

The last painting of DeCamp's that will ever be hung with his knowledge is the "Blue Kimono," which occupied the place of honor in the largest gallery of the Penn-

sylvania Academy of Fine Arts' latest exhibition. The picture is beautiful. It is very difficult to think of it abstractly; it can scarcely be done. It is a canvas where the attraction has been woven into it with consummate skill. The first impression is that of the notable darkness of the entire handling; then from that instant it begins to lighten until the observer is conscious of the fascinating, golden glow in face and head which displaces the first impression, and soon one thinks only of the subtle light

which steadily prevails. The model is a lovely blonde woman, with red-gold hair. Her face is turned to the right in a three-quarter view. Her head gleams like a jewel from the black background. She wears a

under the closed edge of the kimono. The girl poses with her hands upon her hips, and the sleeves end in broad, bell-shaped cuffs of pale blue shading into green, trimmed with a wide pattern of white and gold,



PORTRAIT OF PEGGY WOOD A DRAWING BY JOSEPH DECAMP

purplish-blue kimono figured with a broadly scattered pattern of blue-green, in alternating large and small designs. The kimono shows a rich yellow lining as it falls open on the left side, from the throat to the waist line, revealing a dainty bit of lingerie which merges its white into the flesh tones of the girl's bared shoulder and throat. A fine gold chain studded with pearls is a lovely bit of connecting color as it loses itself

while the inner, yellow lining goes almost to a flame-red, so deep is the yellow when it is shaded. All this gives opportunity for a delightful play of contrasting color and pattern. As the attention of the observer returns to the head in the interesting survey it is notable that the predominating key-note is the red-gold, the hair, the eyebrows, the lips, the yellow inside of the coat, and more than all else the illuminating

light which transforms the face into something indescribably fascinating. There is tenderness, resignation, and a consuming sadness expressed in the eyes which seek in pitiful appeal something from the impenetrable beyond. Some way she will always be associated in her sweetness with the

funereal wreath which has been hung beneath her frame. And again the whole is perfect; there is not one discordant note in the brown, bronzed leaves of the wreath, and the formal, purple, velvet bow, which tells without words that DeCamp's "last picture is painted."

FRANK GARDNER HALE, JEWELLER

BY HENRY HUNT CLARK

THE JEWELRY made by Frank Gardner Hale is well known to those who are interested in the development of the Arts and Crafts in America. Mr. Hale, however, began his career as a designer in black and white, not as a jeweller. He is a graduate of the Norwich Art School and of the School of the Museum of Fine Arts in Boston.

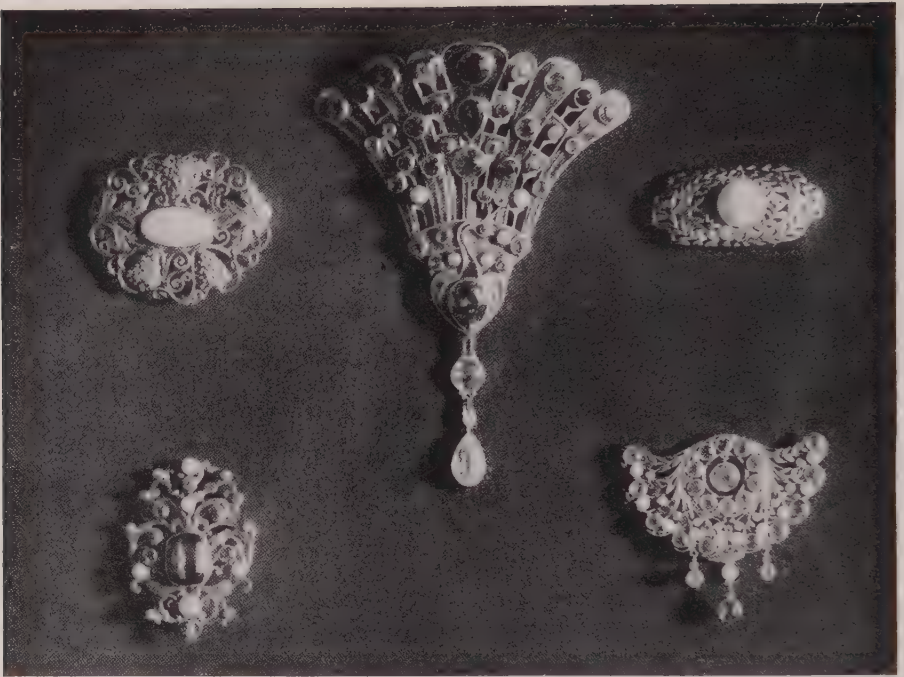
Successful as he had been in designing book covers, book plates, and more particularly covers for music, he decided, after devoting eight years to this type of work, that he would give it up and be no longer dependent upon reproductive processes nor on publishers, but, instead, devote himself to the practice of an art which would allow him to be not only designer but craftsman and producer. In 1906 there were no schools in America where the crafts were as well taught as they were in England, nor were there craftsmen, under whom one might study, as is the case now. So it was to England that he turned for instruction, joining the group of workers in the Guild of Handicraft at Chipping-Campden in Gloucestershire. There he studied silversmithing and enamelling and then later went to London to work under Mr. Frederick Partridge, the well-known jeweller.

On his return to this country in 1907 he set up a shop in Boston, and became a member of the Boston Society of Arts and Crafts. Most of the jewelry then made by craftworkers was of a very simple description, not many had developed work beyond a rather rudimentary stage. All of us know the type of work of drawing and beauty of form, so now also was his new craft. All the work that he had done

before taking this up now made a sure foundation for new developments. Again his art was individual, his detail clear cut and refined, his compositions devised with a sureness of proportion of part to space; to this came the enrichment of terms, the forms that could be made of metal, the color given by the metal, by enamel and precious stones.

His work met with quick recognition of its value. In 1908 he was made a master by the Boston Society of Arts and Crafts, and he was given the Society bronze medal for excellence in work in 1915. He received a silver medal at the Panama Pacific Exposition at San Francisco and in 1917 the Frank Logan prize and bronze medal at the Exhibition of Applied Arts held at the Chicago Art Institute. From 1910 to 1919 he served on the jury of the Society of Arts and Crafts, and now he is a member of its Council. Together with other jewellers he helped form the Jewellers' Guild, becoming its first dean, which position he has held since its organization.

Constant practice through the years now given to his work have added new qualities. One does not think, in looking at his jewelry, of its belonging to any particular time; his pieces are not direct imitations of any period or style. It may be that the type chosen has been suggested by work of some past time, but one does not become conscious of that by an observation of its superficial aspects, the particulars of shape; rather may one be conscious that an ancient mode or method has been employed, that went by the name of Arts and Crafts jewelry. Flat pieces of silver, pierced with a few



BROOCHES—DESIGNED AND WROUGHT BY FRANK GARDNER HALE

holes, holding a rather poor stone, that passed for brooches; copper, hammered and punched into forms of buckles, little of it well cut, modelled or soldered, but all of it unmistakably showing the mark of the tool by its irregularity of surface or edge; things, many of them good as far as they went, distinguished rather for being expressions of the desire to do work than as examples of work well done; few of them there were that could bear the label Art, hardly any that of Craft, however obvious the signs that they were handmade.

From the first Frank Gardner Hale's work was technically sound, and much of the progress that has been made by other craftsmen has been due to his example and to his interest in raising the standard of the craft generally. To his studies abroad he had brought a well-trained eye and hand and a very individual manner of expression. Still it would not have been surprising had his early work been conspicuously English in character. However, what he assimilated was not so much the peculiar decorative features characteristic of the work of his teacher—very little of that, if any, was to

be discerned—rather the methods of good craftsmanship and the desire for technical perfection, and it is this that makes his jewelry so distinctive today. The character that marked many of his designs was quite often that of his previous work in black and white. Similar shapes of leaf, of flower and curve of stem heretofore devised with pen and ink were now fashioned of new material. As his earlier art had been distinguished by precision the basic elements of construction may be those of the past, but the details and the forms which they take are new. On the other hand, the work is never bizarre; there has been no striving for novelty. What is new has come from his endeavor to perfect his work. Never duplicating, he has rearranged and developed his work so that it has become more highly organized in every respect. This development has come through a careful consideration of the stones employed, their shape, their form and color; whether they should appear in brooch, or pendant or ring; what quality or quantity of metal should surround them to give them their full value. The choice of these surrounding elements as scroll or



EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE



EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE



EXAMPLES OF HANDWROUGHT JEWELRY BY FRANK GARDNER HALE

leafage, of flat or modulated surface, the play of light and dark given by parts of different scale or of varying surface treatment, the accentuation that may be added by the use of enamel in color or deep black, to make every detail take its proper place in the enhancement of the stone is his custom, and by this method of work has he produced so many pieces of great distinction.

Occasionally the problem has been to make a setting for a pendant of certain special stones, as, for example, pieces of Chinese jade or carnelian, themselves already carved, pieces which perhaps are now assembled for the first time. In this work Mr. Hale has been particularly successful, as out of the old material he has wrought a new design appropriate for present-day use. The pieces have needed mounting or framing, and for such constructive parts the designs upon the stones have supplied the motive of shape or curve, and all with chain or cord have been so harmoniously composed that the finished pendant seems as of one character.

His finest pieces, and those most wholly his, are quite abstract in form, made not by following ancient mode nor by reassembling ancient stones. This type of work has always interested him from the beginning, and out of the earlier arrangements of ball and scroll and stone, symmetrically made in rather static manner, have come pieces of highly developed structure. Groupings of colored stones, diamonds and pearls, of small bits of metal varied in tone, arranged in clusters, in lines, on radiating systems, he has organized and fashioned into jewelry of pure design. It is such work that gives Frank Gardner Hale an eminent place among the best of craftsmen.

Mr. Edward Robinson, Director of the Metropolitan Museum of Art, and a member of the Board of Directors of the American Federation of Arts, has recently received, from the Greek Government, the golden cross of Knight Commander of the Royal Order of George I in recognition of the services he has rendered to scholarship in Greece.



PORTRAIT OF SAMUEL MIFFLIN BY CHARLES WILLSON PEALE

RECENTLY ACQUIRED BY
THE METROPOLITAN MUSEUM OF ART



PORTRAIT OF REBECCA EDGEHILL MIFFLIN AND GRAND-
DAUGHTER BY CHARLES WILLSON PEALE

RECENTLY ACQUIRED BY
THE METROPOLITAN MUSEUM OF ART



AND WE ARE FISHING (SANCTA SERIES)

NICHOLAS ROERICH



AND WE ARE BRINGING THE LIGHT (SANCTA SERIES)

NICHOLAS ROERICH

WATCH TOWERS OF AMERICA

BY NICHOLAS ROERICH*

NOW ON THE eve of my departure for a trip to the Orient, I appreciate the opportunity to tell in the simplest way my impressions of America and American art. I feel that this privilege is mine, because some twenty-three years ago I already had faith in the art of this country and assisted in presenting an exhibition of American art for the first time in Russia. And now I have been fully justified for my optimism.

First I must speak of my opinion of America in general. I have often heard America spoken of as purely materialistic. But every man finds what he most searches for. Every man measures the world from his mental point of view. Life is complicated; we are often blind and deaf to the real miracles of life surrounding us. What is reality? What is fantasy? The people in their mental blindness often confuse these conceptions. Like a polished diamond, life reflects light in various ways. Very often where we see the shimmer of red, materialistic rays, close to it appear the blue and violet. It is a mistake to assume that the predominant color of the diamond is green or red.

If I look at America from the red spot of materialistic Wall Street, America naturally is seemingly only materialistic. But my interest has been in the blue and violet rays of your national life. And I found them plenty and they thrilled me. If you consider closely the American life, which has nothing in common with the stock exchange of the street, you will be astonished with the revelations. One finds nowhere, for instance, as many creeds and churches next to each other. This is a clear proof of spirituality. When you attend meetings of any denomination you will find crowded halls. The people do not go there for materialistic reasons. They go there for the call of the soul. People here are attracted to the teachings of Blavatsky, Vivekenanda, Tagore and other great ones. This country gave birth to Emerson and Walt Whitman; they grew up here and found an echo here.

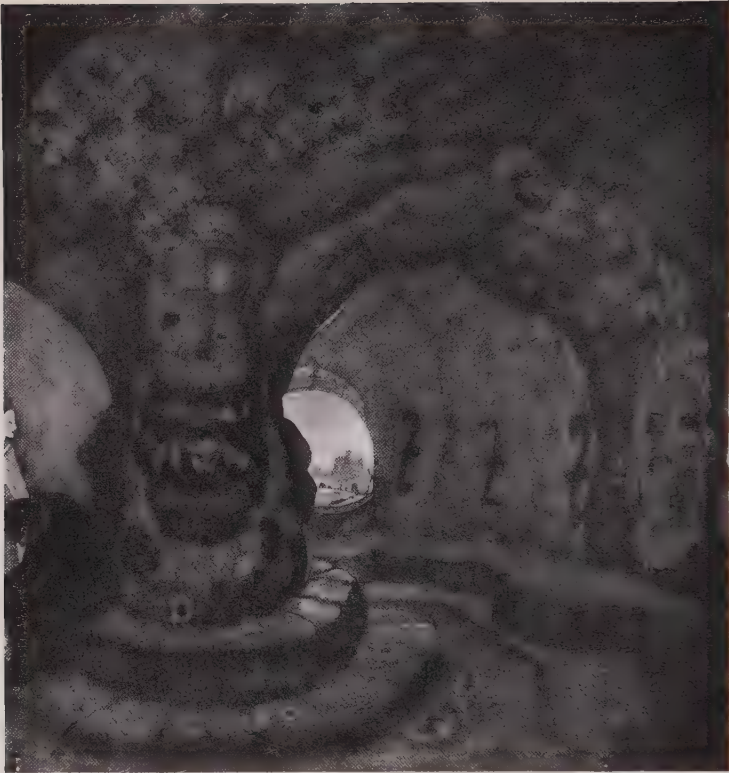
These phenomena are naturally hidden from the masses that rush along Broadway and clamor for the mechanical invention of life. The mechanical side, however, has nothing to do with the spiritual side that thrives in the shadow of elevators and steam shovels. Here Claude Bragdon speaks to you about the fourth dimension and the color organ. Dr. Debey thrills you with her deep science of the horoscope. Dr. Hille shall show you a whole universe in one-thousandth drop of liquid gold. You shall hear Vedanta and Bahai teachers; you will hear men discussing openly the union of nations and religions, of moon people and Atlantis. Here you will find people interested in astrology and cosmic consciousness. This is all that America which is considered mad after money. The country is great and young—great and young are its aspirations.

Besides all that, we cannot forget the great inventors who are at the same time great poets. Edison the inventor is, at the same time, Edison the poet. Carnegie the manufacturer was also Carnegie the great poet. It requires a visionary mind to accomplish what those men have accomplished.

In pointing out the spiritual issues of American life, I cannot ignore its cosmic nature. In America is being composed a new nation by means of a quick experiment of mixing the elements of the world. In our very presence is being formed a new social produce, a new national soul which has already the qualities of its inherent ethnic importance. Of all the world's recent projects, this is the most marvelous experiment. Its reality produces realistic ideas of unions of religions and other universal achievements by means of a future spiritual culture. We know that the spiritual culture will ultimately conquer the mechanical civilization. We know that the spirit of man leads evolution and is gaining impetus with each day.

In Russia—and the union between America and the future Russia is imminent—there exists a beautiful legend of a Sunken

*An exhibition of Mr. Roerich's paintings has for the past two years been circulated among American Art Museums, creating much interest and awakening thought. An article on his work was published in the June, 1921, issue of THE AMERICAN MAGAZINE OF ART.



PRINCESS MALEINE'S TOWER

NICHOLAS ROERICH

OMAHA MUSEUM

City which will emerge again when the proper time has arrived. Who knows, perhaps the tops of the towers of that Sunken City are rising and becoming visible.

Intensive life, with spiritual roots, deep-buried and sturdy, although they are not always apparent, must produce a strong and varied art. One of the most forceful impressions upon me when I first came here in 1920, was made by such men as Rockwell Kent, Bellows, Ryder, Sargent, Davies, Maurice Sterne, Sloane, Chanler, Ufer, Manship, Lachaise, Speicher, Prendergast, Frieske, Hopkinson, Kroll, Sterner. . . . Among the younger men, I found Faggi, Davey, Johnson, Weisenborn, Hoeckner, Shiva. . . . In the theatrical field, Jones, Urban and Geddes were brought to my attention. All these gave me the first impression of the full variety of American groups.

In several groups I have noticed the national feeling, but if this feeling has in the

background an international viewpoint, it is justified, because America has so many treasures that can be expressed in a truly inspired national feeling. If you take the poesy of the skyscrapers; if you regard the romanticism of the national parks; if you note the profound tragedy and beauty of the Indian pueblos, or the sombre note of your Spanish relics, you have so many beautiful things to express that one can understand why the modern American's feelings are averse to repeating the formulas of other countries, but rather to express the original beauties of their own immense land.

I visited here the beauties of your mid-western plains; I saw the national parks of New Mexico and Arizona; I went to Niagara and the Pacific cities. Through all these I could perceive the real future of this country.

During my travels, it is true, I saw many young artists in difficult positions. Hard as

it may seem, however, it is only through Golgothas that achievement is tempered. But I saw that America had really many souls devoted to art and who through the most trying experience did not surrender their living vision. Thus I feel that, from the part of the artist, America's creative work is rapidly advancing and portends to make America a real art center.

Not so happy, however, is the condition of art collectors. If I was fortunate in meeting so many prominent artists, I did not have the same fortune in the way of collectors. Throughout the whole country I met only a few of them. I met several buyers of art, but real, sincere collectors I met rarely. In several cities I found that even the distinction between buyer and collector was not realized. Similarly I discovered a legend that it was not good taste to have many art objects in one home. From where comes this unfortunate idea, I do not know, nor am I eager to know, because life itself will erase this foolish prejudice.

The lack of collectors was for me even more pronounced, because in Russia we have not so many buyers, but many collectors. In one of my recent articles I have spoken about Russian collectors. I cited four examples of prominent types, one of a wealthy business man; another a high official; third, a young student of the university; and fourth, a colonel in the army. The last one was very poor financially, but even in his position he found the possibility to gather a very precious collection of the first small sketches for paintings. In such variety of conditions and in such diversity of classes one thing was unanimous; the search for beauty and the desire to have within the home real friends—objects of art, and the originals, because even the smallest original has more significance than any copy.

But this condition of devotion to art shall also come in America very soon. I have seen here many gifted and inspired teachers in art. Just now I recall a class given in the Master Institute of United Arts by Robert Edmond Jones, and I see to what real creative work these prominent artists are inspiring their pupils. During my travels here I met a large number of people really devoted to art. Several are directors of museums such as Harshe, Eggers, Laurvik, Mrs. Sage-Quinton, Maurice Block, Clyde Burroughs,

Fox, Edgar Hewett, Dudley Crafts Watson, Kurtzworth and numerous others. They are fighting for art and I can see how from these homes of art—the museums—the rays of art shall penetrate to everyday life.

It seems already a truism to speak about the real international language of art. But as a prayer must we repeat it, because only by severe persistence can we act with full conviction. First the physician must admonish: "Try the remedy once, and you shall see the real results."

Recently, when "Corona Mundi" asked me to give them a quotation from one of my lectures for its motto, I chose the following, which I quote, because it cites the three milestones of culture for America as for the world: "Humanity is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of the future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst the ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily that we pronounce the formula of international language, and this formula which now belongs to the museum and the stage must enter every-day life. The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

The Worcester Art Museum has recently been enriched by a very generous gift of a number of important paintings from Mr. and Mrs. Henry H. Sherman of Boston. Among the most interesting of these is a Portrait of a Musician, by Giovanni Battista Moroni; and a Portrait of John von Oldenbarnevelt, by Michiel Janszoon van Mierevelt, the former an Italian painting of the early sixteenth century, the latter of Dutch origin of approximately the same date.

A. F. A. NEWS

THE American Association of Museums has extended a most cordial invitation to officers and members of the American Federation of Arts to attend its eighteenth annual meeting to be held in Charleston, on April 4, 5 and 6. The meeting, as Mr. Laurence Vail Coleman, secretary of the association, truly says, is to have a unique setting in both time and place, marking, as it will, the one hundred and fiftieth anniversary of the establishment of the first museum in America—the Charleston Museum, founded in 1773. Special efforts are being exerted to make the program as interesting and important as the occasion is momentous in museum history.

In tendering this invitation, Mr. Coleman expressed the hope that many would accept for, "I know," he said, "that the Charleston Committee will be no less happy to entertain them than will our whole membership to know them better."

The American Association of Museums is a chapter of the American Federation of Arts and concerns itself with all museum problems, not merely those which affect museums of art but equally those concerning museums of natural history, of commerce, of science and safety.

The president is Frederic Allen Whiting, director of the Cleveland Museum of Art, who has always been a good friend of the Federation, closely in touch with its activities, ever ready to give helpful advice. The vice-president is Chauncey J. Hamlin, president of the Buffalo Society of Natural Science, through whose initiative a remarkable public service, in the form of a circulating library of lantern slides and illustrated lectures, available for home, school and club use, has been built up in Buffalo. Richard F. Bach, extension secretary of the American Federation of Arts, is assistant treasurer. The association has lately been reorganized, has adopted a large program for the development of its activities, and is to establish headquarters in Washington in the National Museum.

EXHIBITIONS

Two of the most distant places to which the Federation sends exhibitions are Seattle,

Washington, and Corvallis, Oregon, but those who arrange for the exhibits cooperate so admirably in sending full reports that we are kept in close touch with the progress of the exhibitions even while out on the Pacific Coast.

The secretary of the Seattle Fine Arts Society, in writing about the Wood Engravings by the late Henry Wolf, said they had never had an exhibit that was more enjoyed and appreciated.

When an exhibition of student art work, from Pratt Institute and the Rhode Island School of Design, was sent to Corvallis it was found of such real educational value that more time was asked for in order that the students might have further opportunity to enjoy it. To quote from the letter "Out here we are hungry, just plain hungry for such food, and when it comes within reach we are desperate."

A second exhibition, Wood Block Prints, was shown at the Oregon State Agricultural College following the school exhibit. The head of the Art Department wrote "Personally we—faculty and students—feel that the delight and instruction, the inspiration brought to us and left with us is worth infinitely more than any expense to the college. I cannot tell you how much the prints have meant to us. We have enjoyed them from the standpoint of pure pleasure and we have gained much by studying them." This is certainly most encouraging.

The artists have been very generous in lending their pictures for the traveling exhibitions. An enthusiastic letter from Haskell, Texas, about a "wonderful exhibition" sent there will show how much this generosity means, and is appreciated. It is as follows: "How I wish that we could personally tell each artist just how very much he is doing for the promotion of art appreciation. The artists cannot realize, I know, just how much they are helping the coming generations to see, feel, and appreciate the beauties about them."

Among the most recent exhibitions sent out by the Federation is one of "Pictures of the Southland" by Alice R. Huger Smith, which was selected by Mr. Birge Harrison, who writes that he considers Miss Smith's

work "worthy of a place on the walls of any of our best museums," and declares this to be "a most delightful and artistic collection." It comprises water colors, and a few pencil drawings, transcribing the strange and mysterious beauty of the wide southern rice-fields and bayous and deep live-oak forests.

Another "One-man Show" placed by the Federation this season was a collection of paintings by William P. Silva, shown a few months ago in London and Paris, and lately returned to the United States. The exhibition was shown under the auspices of The American Federation of Arts at the Brooks Memorial Art Gallery in Memphis before starting on a circuit arranged by the artist. There were 26 pictures—California and South Carolina landscapes—and they proved sensationally popular while at Memphis, art lovers going several times to see the "Garden of Dreams" series.

Directly following the Inaugural Exhibition at the new Baltimore Museum the Federation's traveling exhibition of "Flower Paintings" will be on view there during April. In May the War Portraits will go to Baltimore, bringing to an end the long circuit of twenty-four cities at all of which the exhibition has been shown under the auspices of the Federation.

Several of the traveling exhibitions of Industrial Art have been held at the Institute of Arts and Sciences in Manchester, New Hampshire, notably those of textiles and laces. As Manchester is primarily a textile center, weaving of all kinds is of interest to the public. The textile exhibits therefore offered an opportunity for the study of designs, combinations of colors, and various methods employed to obtain certain results, and were well attended by both men and women.

Two Architectural exhibitions, showing the best work done by New York architects, have been placed at the disposal of the Federation by the New York Chapter of The American Institute of Architects, and will be available during the remainder of this season, and the next. One collection comprises sixty-six architectural drawings, chiefly of domestic architecture, and the other consists of seventy-seven exhibits including buildings such as churches, schools, museums, etc., as well as residences and

country houses. The collections are suitable for an ordinary small gallery and should be particularly of interest to architectural schools and colleges.

THE CONVENTION

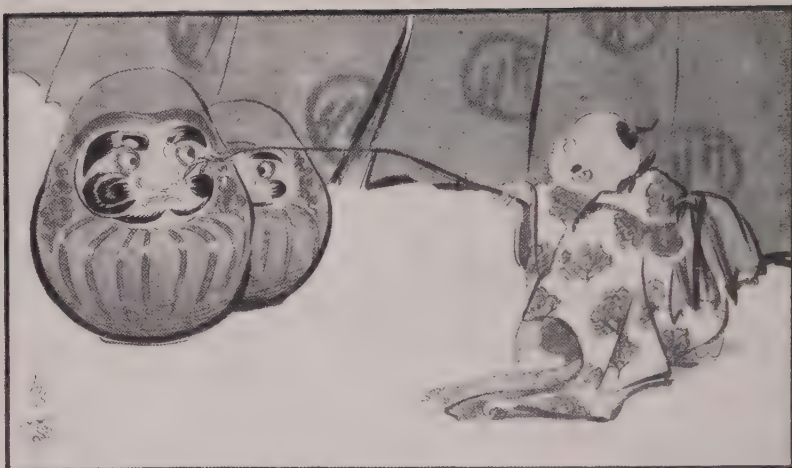
Plans for the Federation's Convention, to be held in St. Louis, Mo., May 23 to 26, are progressing. Local committees on reservations, finance and entertainment have been appointed and are actively at work. The city's reputation for generous hospitality will undoubtedly be maintained. Special exhibitions will be set forth in the City Art Museum and by the St. Louis Art Guild. Visits will be paid to the Art Museum, to the Jefferson Memorial, to certain private homes. In all probability, arrangements will be made to convey the delegates in a body to the new State Capitol, Jefferson City, which is notable for its decorative art features.

The Carnegie Institute's annual, international exhibition will be in progress at this time, and delegates attending the convention in St. Louis are cordially invited by the President of the Institute, and the Director, to stop over in Pittsburgh, either on the way to or from St. Louis, and view this notable collection.

Chief among the subjects which will be discussed at the St. Louis Convention are Art in Colleges, Art in Industry and the establishment of Art Associations in small cities and towns. The intention is to make this a working convention, and the papers presented will not only be interesting but, it is hoped and believed, of practical value.

NEW WASHINGTON MEMBERS

Eighty persons have enrolled as new members of the American Federation of Arts, in response to invitations sent out by the Washington Invitation Committee, of which Mrs. Henry Marquand is chairman, Mrs. Corcoran Thom, Mrs. James W. Wadsworth, Jr., Mrs. Walter Tuckerman, vice-chairmen. Among the new members mention may be made of Chief Justice Taft, Honorable Robert T. Lincoln, Senator Henry Cabot Lodge, Mrs. Herbert Hoover, The Princess Cantacuzene, Mrs. Marshall Field, Mr. and Mrs. William Phillips, Mrs. Philip V. H. Lansdale, Mrs. Louis P. Seibold and Mr. George Dewey, to mention only a few.



TEASING THE DARUMA

WOOD BLOCK PRINT IN COLOR

HELEN HYDE

BLOCK PRINTING IN THE UNITED STATES

BY HOWELL C. BROWN

Secretary, The Print Makers Society of California

THE BLOCK print has a charm particularly its own, and its broad responsiveness gives to its maker a range of expression which is practically unlimited. He may suggest, or explain in full detail. Color may be added if he feels the need. Different papers will give varying effects from the same block. Whether he use wood or linoleum, whether the knife or burin, each material and instrument records its own character on the finished work. Its possibilities are bounded only by the artist's skill and taste.

In this review of the present status of the art in the United States, the term *block print* has been used whether the work was a *wood cut* or a *wood engraving*, as the word seems best fitted to express a print made from blocks in distinction from those made from plates or the stone.

Just when and where the block print originated may be left to the historians—we are interested solely in its present use in the United States. After wood engraving, as a means of reproduction, had been

pushed aside by the half-tone cut, it remained unnoticed for a long time. Finally, some of the publishers of fine books in Paris, realizing that the wood cut was a more suitable decoration for the printed page than the half-tone, sought and found men who could cut them their illustrations. A number of artists took up the work and soon raised it to a high place. Proofs from the blocks drifted into the market, and collectors began to look for them. The natural result was that it soon began to be considered a legitimate means of original artistic expression as well as a method of reproduction. From France the revival spread to the Continent and thence slowly made its way to America. The late Arthur W. Dow was attracted by the medium and as early as 1895 exhibited a number of his prints in the Boston Museum. This was one of the first essays at color printing in this country but did not have many followers at the time, and it is only in the last few years that it has been taken up by any great number of artists. The



AFTER THE BATH

ELIZA B. GARDINER



COAST CEDARS

MARGARET PATTERSON

WOOD BLOCK PRINT IN COLOR



CHURCH AT RANCHAS DE TAOS

GUSTAVE BAUMANN

WOOD BLOCK PRINT IN COLOR



WINTER

WOOD BLOCK PRINT IN COLOR

J. J. LANKES

development was retarded for a while because the public was slow to appreciate such work, but their interest is growing by leaps and bounds and the prints now find a ready market, especially if they are done in color.

The art has developed in the United States along three rather distinct lines which may be roughly divided as follows: black and white; color with dark outline; color with little or no outline.

Many artists naturally try all three kinds, but almost universally they finally settle down to the one which best suits their own need for self-expression. At first our block makers frankly imitated Japanese prints or the early cutters of Europe, but they soon worked out styles and methods of their own, and we now have a group of men and women working on wood or linoleum who are the equal of those to be found anywhere in the world.

In anything smaller than a book it would be manifestly impossible even to mention the names of all those using the medium, and I shall have to be content with taking up some of those whose prints best illustrate the three divisions into which the subject naturally falls.

Of the workers in black and white, J. J. Lankes is undoubtedly the best example. He makes a frank use of the black line and masses and never verges towards the white line of Bewick. This results in strong, even somber prints, with rich, opulent blacks very pleasing to the eye. Carl Oscar Borg has the Scandinavian facility with wood-working tools and has lately cut some striking blocks, making use of Pueblo Indian subjects. He feels his medium and his work could never be mistaken for other than prints from cut blocks. Allen Lewis is another interesting worker who follows rather closely the example of the earlier wood cutters of Europe. He frequently makes use of a flat tint block in some contrasting color in which he cuts a few white details, but such prints belong to the "camieu" type and have their place in the last division. Chas. A. Wilimovsky secures with a few lines and masses a striking effect of brilliant sunshine. John Held, Jr., Marion Richardson, J. J. Murphy, J. F. Wilford, Birger Sandzen and Rockwell Kent are all producing work of distinction



MOONLIGHT NIGHT ON COPPER RIVER
ALICE R. HUGER SMITH
WOOD BLOCK PRINT IN COLOR

and show how many different moods are available to the block cutter when knife or graver is in skillful hands. We have far too few workers in this branch, but as the art expands we may hope to see other artists realize its wonderful possibilities and make it their own.

Color printers are the most numerous, perhaps, because they are assured of more sales and can thus afford the time spent in making prints. Unfortunately but few artists can continue to produce work, however beautiful it may be, which brings them



HOMEWARD

WOOD BLOCK PRINT IN COLOR

FRANCES H. GEARHART

in little remuneration. The American workers in color are thus fortunate in having a market for their work. The division of color printers into two classes requires a few words of explanation. The artists working in the first way make use of a strong outline on their key-blocks and frankly print it in black or some dark tint. The color blocks are then used to fill in the spaces between the lines. It differs from the second division in the fact that even if the latter use a key-block, which some of them do not, they print it in such a light color or superimpose upon it a color block so that it is not visible.

Only a small number work with the dark outline, and of these Frances H. Gearhart is one of the most representative. An illustration accompanying this article is an original print. I wish that it might have been reproduced in color so that it would show the splendid harmony of her tints and

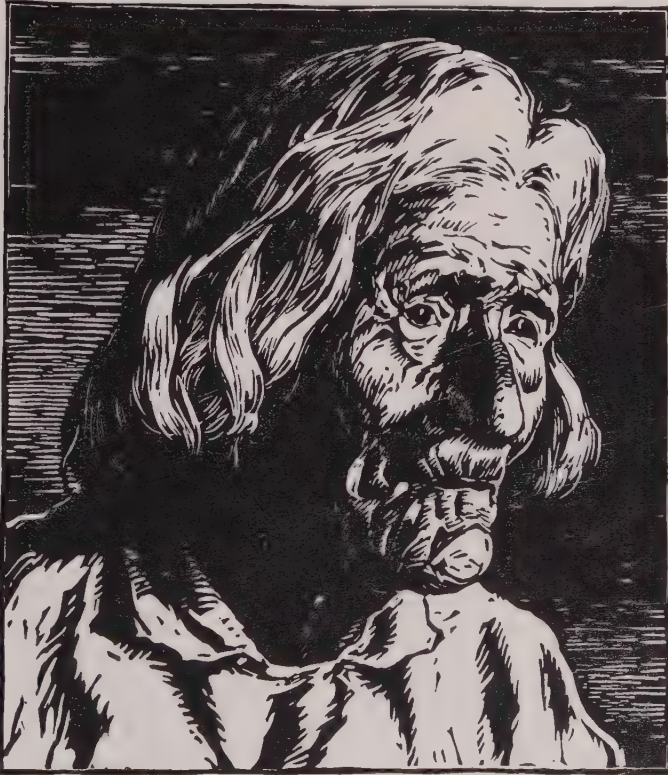
the decorative value of the whole. Eliza D. Gardiner also makes use of the same method and is equally successful, although she works almost entirely with the figure, while Miss Gearhart specializes in landscape. Wm. S. Rice is another artist making fine use of this method. Tod Lindemuth sometimes uses the heavy outline but seems to prefer the second type of print.

As most typical of the second method, the prints by Gustave Baumann have been chosen, although unfortunately they reproduce poorly in black and white. He uses no outline but by means of his blocks *paints* on paper a picture of which any wielder of the brush might be proud. For a number of years he has been in Santa Fe, New Mexico, and works almost entirely with Indian and landscape subjects from that state. The works of both Bertha Lum and the late Helen Hyde show a strong

Japanese influence, as well they may, for both artists spent a number of years in Japan studying with the color printers. Chas. W. Bartlett is also one of the Japanese followers and goes so far that he has his colorful subjects printed in Japan by men who specialize in the work.

but whether for good or bad I cannot say because, for me, their prints make use of a language which I do not speak.

I have reserved a special paragraph for the veteran wood engraver of our country, Timothy Cole. His marvelous blocks are too well known to need description. The



HOPI PATRIARCH

CARL OSCAR BORG

Rudolph Ruzicka is another producer of finely cut prints glowing in color. Ernest Watson with fascinatingly skillful cutting and exquisite color sense; Margaret Patterson, long known for her color work; Edna Boies Hopkins in decorative flower pieces; Alice R. Huger Smith, with well-cut blocks and well-chosen color schemes; are a few of the number who are carrying on the present high standard of American block printing.

In a general article of this kind it would not be fair to omit mention of the "modernistic" group even if not in sympathy with it. Emily Edwards, Karl Knaths, Blanche Lazzelle, Juliette S. Nichols, and Agnes Weinrich all make use of the color block,

last of that line of men who made our wood engraving of the best, if not the best, in the world, he is still working, and each new block which comes from his hands shows no slackening of his power. Would that he had some pupil to keep alive the flame his genius lighted.

The general public, always swayed by color, finds its desire met by the color block print and is making more and more use of them for wall decorations. Glowing spots of color, they lend a note often needed and may be obtained at a price within the reach of all. The block was at one time the "poor man's picture," and it is rapidly resuming the place it once occupied.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XIV

APRIL, 1923

No. 4

CHARLES D. NORTON

The American Federation of Arts has suffered a loss greater than can well be estimated, in the death of its treasurer, Charles D. Norton, which occurred at his home in New York City on March 5.

Mr. Norton was a man of great capability, of clear as well as wide vision, of strength and force of character, and he was deeply beloved by those with whom he came in contact. Tall of stature, with fine up-standing figure, he had an extremely youthful appearance despite the positions of large responsibility which he held, and his outlook was invariably that of one who had the courage and faith of youth. Perhaps in this lay the secret of his successes, for to achieve, one must dare, and to win trust one must be trustful. He was one who jumped at conclusions but with amazing accuracy, and he was quick to put his decisions into effect. He had many interests, but he was not a scatterer; whatever

he undertook he carried through. He was a trustee of the American Academy in Rome, of the Metropolitan Museum of Art, of the Sage Foundation, of the Saint Gaudens Memorial Gallery, as well as the American Federation of Arts, and he gave thought and helpful assistance to each, applying to problems of direction those principles which he had found most useful in the business world. He was a practical man and yet an idealist—the best type of American citizen; one who recognized the first importance of family relations, who understood and lived up to the privileges of friendship; who interpreted patriotism in terms of service and who used his best ability to make the world better for those who were to come after him—all this not as one who lays down for himself and follows a prescribed policy of life, but rather as a matter of course, in fulfillment of an unwritten obligation, the obligation of twentieth century manhood—a Christian gentleman.

That such a one should have finished his work here at fifty-two, seems inexplicable, the need for such men today is so great, but it should be remembered that Charles D. Norton crowded more into his fifty-two years in this world than many have put in much longer lifetime, in fact more than many have contributed in many more years. Therefore, while we lament his death, we are grateful for his life.

The New York *Times* of March 6 not only published a brief account of Mr. Norton's life, but on its editorial page a tribute so true and so significant that we take the liberty of reprinting it here:

"In the death, all too early, of Charles D. Norton, New York has lost a citizen of a type that it can ill spare. Saying nothing of his official work at Washington, or of the reputation which he was making for himself as a New York banker, his quick and fine sense of civic duty and opportunity would make it ungracious to allow him to pass away without a commemorative word. His special devotion was to city planning in the United States. While still a resident of Chicago, he took the initiative in organizing a group of young business men to work along large lines for the future of the city. From the first his intelligent leadership and enthusiasm commanded recognition and

won followers. The story is that when Charles G. Dawes was approached in regard to the Chicago Plan he said, 'I don't know what it is all about, but if Charlie Norton wants it I am for it.'

"Here in New York, it was mainly he who induced the Russell Sage Foundation to finance the 'Plan of New York and Its Environs.' Into the studies and investigations and public appeals connected with this project, Mr. Norton threw himself with unflagging energy and infectious hopefulness. Among those who knew him best, this work, which still has to run on through the years for its completion, will doubtless remain his outstanding memorial. One of his intimates writes that he was fond of quoting a saying by Daniel Burnham. He not only cited it but sought to live up to it. It ran:

"Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high and hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with growing intensity."

The following is the outline of Mr. Norton's life, given in the *New York Times*:

"Mr. Norton was born in Oshkosh, Wis., fifty-three years ago. He was graduated from Amherst in the class of 1893 and in 1897 he married Miss Katherine McKim Garrison of Llewellyn Park, N. J. After several years spent with *Scribner's Magazine* Mr. Norton became associated with the Northwestern Mutual Life Insurance Company, with whom he remained until 1909. At that time he was general agent for the company in Chicago at a salary of \$50,000 a year. He left this position to become Assistant Secretary of the Treasury at \$4,500 a year.

"In 1910 Mr. Norton left the Treasury Department to become secretary to President Taft, with whom he remained for a year, when he became vice-president of the First National Bank of New York, later becoming president.

"While in the Treasury Department he became a member of the Executive Committee and Treasurer of the American

National Red Cross. As secretary to President Taft, Mr. Norton, under the direction of the President, organized the Commission on Economy and Efficiency which prepared the government estimates on a budget basis for the first time. In 1917 President Wilson appointed him one of the five members of the Red Cross War Council, which assumed the management of the Red Cross in its war work.

"Mr. Norton has been actively connected with movements for the physical betterment of New York City and for its more efficient growth. As trustee of the Russell Sage Foundation and chairman of the Special Committee on Plan of New York and Its Environs, he has been developing plans for the growth not only of the city's playgrounds but of its housing, transit and harbor facilities to meet future needs for many years.

"In addition to his civic activities, he was connected with many companies and public utility corporations as a Director, official or Trustee.

"He was president of the First Security Company, the Coal and Coke Railway Company, the New Gauley Coal Corporation; vice-president of the West Virginia Coal and Coke Company; trustee of the Adams Express Company; director of the American Railway Express Company, the First National Bank, Equitable Life Assurance Society, Montgomery-Ward & Co., Delaware, Lackawanna and Western Coal Company, Tide Water Oil Company, American Telephone and Telegraph Company and others. He was a trustee of the American Red Cross, the Metropolitan Museum of Art, American Academy in Rome; trustee and treasurer of the American Federation of Arts, the Russell Sage Foundation, and the Sage Foundation Homes Company."

As Chief Justice Taft has said in a beautiful letter of tribute: "It is remarkable that with all the burden of business and financial work that these positions which Mr. Norton held must have entailed, he was able to devote so much time to disinterested and unpaid public service." The fact is, however, that Mr. Norton had a large capacity for work, coupled with which was a sincere love of beauty and a natural love of art.

JAMES PARTON HANEY

Dr. James Parton Haney, since 1909 director of art in the high schools of New York City, died suddenly of pneumonia on March 3. Dr. Haney has been a conspicuous figure in the field of art education for some years and has rendered a very large and valuable service. When in 1909 he was appointed director of art in the high schools he had a corps of fifty teachers. This department now numbers two hundred. Under his supervision widely differentiated courses have been successfully developed. It was chiefly through his initiative and because of his strong advocacy that courses in industrial art training were instituted in the high schools of New York. In 1907 he organized the Art Department of the Summer School of New York University for the training of art teachers. He was largely instrumental in the establishment of the School Arts League of New York, which has done much to bring art to the knowledge of school children. His lectures on art to children were extremely well adapted for their purpose, unique in character and invariably successful. At the invitation of the Chicago Art Institute, in 1919, he delivered a series of lectures under the Scammon Foundation entitled "Art for Use." He was a ready talker, a good writer; a man of high ideals, keenly sensitive to beauty, a great worker, ever zealous in the interest which he espoused, the development of art appreciation among the masses. He will be greatly missed.

ULTRA MODERN ART IN THE MUSEUMS

A LETTER FROM A MUSEUM DIRECTOR
TO AN ART LOVER, AND HER REPLY

The Letter

MY DEAR MRS.

I have been thinking over the brief conversation we had when you were here last. Some of your observations as to the sanity of our transient exhibition prompt me to give you two instances of the public antipathy to the unfamiliar. The general contemporary attitude towards the Barbizon School, and later towards the so-

called French Impressionists, is particularly significant.

When poor harmless Corot first exhibited a painting in the Salon, sous were thrown on the floor under his picture, for the "ignorant artist who could paint a picture like that." You will probably say, "But that was different." I venture to suggest that you believe it is different because you have been brought up with Corot's works and never knew them as innovations but as ordinary circumstances of life. When the Impressionists were first shown in Paris, the *Figaro* came out with an article beginning this way: "Last week two tragedies overtook Paris; one was the burning down of the Opera-house; the other was an exhibition of what are called pictures, at Durand-Ruel's galleries. They are by Messieurs Monet, Manet, Sisley, Pissaro and a young woman named Bertha Morisot. The public look and roar with laughter at these pictures, which appear to be done by insane people. The great joke of all is 'La Bon Boch' by M. Monet. (Incidentally, 'La Bon Boch' is now in the Louvre.) The pictures in this exhibition were sold at auction a short time afterwards, and those who bought the canvases for two or three dollars each jokingly waved them about in the auction room as they acquired them."

You may contend that that is different. But I still suggest that it is a case of your not having known these pictures as innovations. I was speaking a short time ago to the director of an important museum in this country, who is opposed to the modern movement, and who a few years ago condemned both Cezanne and Gauguin. The collection which he has assembled during the last twenty or thirty years is composed exclusively of contemporary American and European works. During our discussion I referred to the two illustrations I have just mentioned regarding Corot (similar stories could be told of Millet and other members of that group) and the Impressionists; he retorted with the inevitable "that is different." Then I referred to Cezanne and Gauguin, now dead, and whose work has so much influenced the present generation of artists. "Ah! Cezanne and Gauguin are different," he answered. "So you do think Cezanne and Gauguin are different?" "Yes," he said. "Then if you think them

different, you have of course one of each in your museum, acquired probably years ago when you could obtain them for a few hundred dollars." The director had to admit that his museum had nothing by Cezanne or Gauguin. The reason he thinks Cezanne and Gauguin are different now is that he has become used to them, or, more likely, because a good example of their work cannot be acquired in these days for much less than \$20,000, and he lacks the moral courage to think otherwise.

Since such incidents as I have mentioned, and similar episodes, can be related of every innovation in history, we should be cautious in coming to conclusions, to say the least. Indeed one can be almost certain that an artist is not an innovator, or significant, when his early works are not looked upon as insane by the majority. Who ever heard of Alma Tadema being called insane or a charlatan? Or Sargent, Chartrian or Bouguereau? The fault with them is that they are too sane—sanity is the basis of their production! But Whistler, Winslow Homer and Twachtman had a hard struggle for recognition; they were accused of being insincere, and had all the usual epithets, which seem to fall to the lot of the creative artist, hurled at them.

My reason for believing in the modern trend as being more vital than mere dexterous brush-work and academic production, is defined and formed independently of such illustrations of public misunderstanding as I have mentioned, and indeed of any current opinion. It is based on a primary interest in the principles of art, and not artists. At the same time, it is encouraging to find oneself in good company and to note the tremendous growth of sympathy and understanding towards modern tendencies. It is significant that the most academic magazine in the world—the *Burlington*—controlled by a consultive committee of many distinguished men in England, is openly in favor of modern art. Moreover, the Tate Gallery is acquiring the men like Cezanne (although not until they had to pay enormous prices). Students of early art, such as Roger Fry, Bernard Berenson, Mason Perkins, Bryson Burroughs, curator of paintings at the Metropolitan, and Martin Ryerson, vice-president of the Chicago Art Institute, with his fine collection of Primitives, but

who collects also the quite modern men, are all in sympathy. Furthermore, it is interesting to see such collections of modern expressions as Adolf Lewisohn's and Miss Bliss's of New York, and also to realize that the three magazines dealing with contemporary art in this country—the *International Studio*, *The Arts* and *Art and Decoration* are both for really modern tendencies, as are all museum directors in the United States, with the exception of three.

I have merely touched on the support that the movement has here and in Europe, but I have mentioned a sufficient number of intelligent and responsible people to make one realize that there are two schools of thought on this subject. Though I had no independent opinion in the matter, the calibre alone of the persons in the modern ranks would preclude my taking up the attitude that transient exhibitions of modern art should not be held in the museum, or that the painters with modern ideas or those who support their cause are insane, fools or charlatans.

The Reply

DEAR MR. ———.

It was very nice and friendly of you to write out for me your reasons for continuing to show the ultra-modern pictures at our museum. Now I will write out for you what I think about the matter.

I believe that I am really less conventional in my ideas than you are, for I am not at all influenced by precedents or by other people's opinions. My dislike of the pictures in question is based on something much deeper, and I think I can prove that they are really "different" in a very fundamental way.

I know perfectly well what a storm of opposition greeted the "School of 1830," and later the Impressionists, but they both opened our eyes to new truths and taught us something worth knowing. It is perhaps, therefore, not surprising that prudent people should tolerate the modern works, lest they should be caught blaspheming against what may, they think, possibly prove a new revelation.

Now for my reason for believing that the cases of the earlier innovators and of the ultra-modern school are fundamentally different.

The School of 1830 and the Impressionists were both advances in the interpretation of nature. The first studied form and relative values (using the word "values" in its artistic sense) much more frankly and directly than had ever been done before. This was a great gain, but they forgot about light. That discovery was left for the Impressionists, who gave us a new truth by painting pictures in which all the related parts were shown under the same transient illumination, as when Monet painted Rouen Cathedral in a series, each one showing the building at a different hour of the day. Of course, in painting everything under one illumination, little rendering of detail was possible; there was not time for it—but they opened our eyes to the glory of light, and this was a great advance towards the higher and more subtle rendering of natural truth. So much for the earlier innovators.

The modern school, on the contrary (if it deserves to be called a school), no longer studies nature with any reverence at all, but flouts it, and imagines that it can make over nature to suit its own caprices. It tampers with form and prostitutes color, thinking thereby to express individuality. Of course, when a genius like Zuloaga or Roerich comes along, one forgives them some eccentricities because of their impetuous talent, but petty people who have little to express except rebellion deserve no mercy at our hands.

If their works had beauty, something might be said for them, because there are always possible new forms of expression, but they are so hideous that their boasted "dynamic force" only succeeds in driving the beholders out of the room.

And why? Because we cannot get beyond nature and her deep secrets. The laws of harmony, both of form and color, are fundamental and universal. They are deeply in us so that we resent their infringement, and I feel sure that if we landed on Jupiter or on Sirius we should find them there; differently expressed perhaps, but inevitably there, with all the majesty of the Universe of God, whose laws they are.

We cannot tamper with them or get beyond them. If we try to overthrow them, they grind us to powder. So sure am I of this that, if I expected to live so long, I would wager you anything you like, that in

fifty (even in twenty-five) years these latest pictures will all have disappeared.

Yours truly,

A CORRECTION AND AN EXPLANATION

PHILADELPHIA, PA.,
March, 1923.

TO THE EDITOR,

THE AMERICAN MAGAZINE OF ART.

In a note on the Carnegie Institute Stained Glass Exhibition, appearing in the February number of the *MAGAZINE OF ART*, mention was made of a panel of glass by the late William Willet as "showing the influence of opalescent glass, although executed according to the antique method." May I say that the person writing the article must have been misinformed, as the only piece of glass I sent to that exhibition was a medallion executed in severe Thirteenth Century Gothic; very deep and rich in color; one of a series of twenty-four, comprising a Sanctuary Window in Calvary Church, Pittsburgh, of which Mr. Ralph Adams Cram said in his printed report to the Vestry, March 20, 1909: "This window is unquestionably one of the most noted examples of the revival of the fundamental principles of the art of stained glass as they were understood in France at the highest point of development of mediaeval art. In point of tone, color, composition, design, and drawing, it is a conspicuous example of an extremely high type of art."

Mr. Selwyn Image spoke of this window as the "greatest piece of glass ever produced in this or any age." Coming from an Englishman, this was strong praise.

This central medallion, of which we made two (retaining one for our home) at the time we placed the window in Calvary, was submitted by us in the West Point Competition and upon this example of our work, we received the commission in competition with thirteen of the leading artists in stained glass of this country and England, and at the time Mr. St. Gaudens was preparing this exhibit he wrote me, asking especially for this particular piece of work.

If all the readers of the *MAGAZINE OF ART* had known Mr. Willet, or seen his work, no correction of this misstatement would be necessary, as his disapproval of the opalescent school and all its works was expressed in his lectures and writings, and frequently in conversation. Originally a portrait painter with a distinguished clientele, he became, as a young man, intensely interested in legitimate stained glass of mediaeval cathedrals, which he considered found its highest expression in those of Chartres and Amiens, though detesting the glazed nightmares with which our American churches were filled. He did more, perhaps, than anyone else to bring about a return to the antique methods and ideals, for he realized early that there is a correct technique which can utilize all the glories of the ancient art without stooping to the distortions of the mere imitator, and he proceeded

to teach that gospel and to create opportunities to express it in the churches and public buildings of his native country.

Of the West Point Sanctuary Window, Gustave Kobbe wrote in the *Lotus*, July, 1911, "Anyone who, like myself, has made the trip to West Point for the especial purpose of seeing this window, and who, like myself, has been profoundly moved by it, will endorse the opinion pronounced upon it by the architect of the Chapel, Bertram G. Goodhue, who was entirely free to criticise it because he was in no way concerned with its selection. On seeing the design, Mr. Goodhue wrote as follows to Col. Charles W. Larned, one of the committee in charge of the window: 'I think there is no doubt but that you will have the most wonderful window of modern times and one of the finest in the world.' Later, after inspection of the finished work, Colonel Larned wrote just preceding his death: 'I understand that the opinion of all is most enthusiastic, and Mr. Goodhue is confirmed in his expectation that it would be the finest window in the country.' The fact is that, while most stained glass windows are braced by lead and iron, the supports of the chancel window in the West Point Chapel are religious conviction and artistic feeling."

Brig. General Carson wrote on September 26, 1921, of the same window: "I have seen the Memorial Window in the West Point Chapel a number of times since it was completed, and my admiration of it increases every time I do so. In the meantime, I have had the opportunity to examine the stained glass work in some of the famous buildings in France and England, and I left them with the feeling that American art in this respect was equal, if not superior, and that we had at West Point a window of which any artist of former days would have felt proud. It gave me great satisfaction when I learned that you had been selected to prepare the designs for the other windows in the Chapel, some of which have already been installed. They are worthy companions of the Memorial Window, and add to the beauty of the Chapel."

If the West Point window, because of the national interest in it, set a standard and aroused enthusiasm for stained glass as it should be, the windows of the Greenwood Cemetery Chapel, Warren & Wetmore, Architects, which we had the honor of making for that discerning connoisseur, Mr. Edmund L. Baylies, and which we carried out in a much earlier manner, are quite as notable a contribution to the Renaissance of the ancient art; as are also the Crucifixion window in Holy Trinity Church, Philadelphia; the Apocalypse Window in Calvary Church, Germantown, Cope & Stewardson, Architects; and the great West Window of the Princeton Post-Graduate Tower—"The Seven Liberal Arts of Christian Learning." Of this latter window, Mr. Harvey Maitland Watts wrote:

"Though of the present, how the cunning skill
Of mind and hand has mellowed all this pile
In reverent touch with a more reverent Past."

Yours very truly,

A. L. WILLET.

NOTES

The Business Men's Art Club of Chicago has lately issued its second annual

Year Book, an interesting little publication, setting forth the principles underlying the organization, and reproducing a number of works by members of the club. The founder, and president of the club since its beginning, is Mr. Elbert G. Drew, who, at the invitation of officials of the Telephone Company in April, 1919, hung a number of his sketches in the assembly hall of that company. This exhibition led to the formation of a club within the Telephone Company, the members of which joined sketch classes conducted by Mr. E. J. Timmons out of doors, and by Mr. Karl A. Buehr at the Art Institute. Upon the suggestion of Mr. Buehr that a club of business men painters would offer great benefits to its members, an organization meeting was held in March, 1920, and the club launched forthwith. The club has now one hundred and ten members, membership being limited to men aged thirty years or over, who are not following art as a means of livelihood and who are seeking more art knowledge.

As explained in the present Year Book, it is the hope of the club that similar organizations may be started throughout the country, and that the united force of the movement may enlarge and enrich the art life of America. The objects of the club are to encourage the study and practice of painting and kindred arts among its members and to cooperate with societies aiming to broaden the appreciation of art in Chicago and elsewhere. "Beyond this simple program of self-development and the broadening of the cultural effort of the community, the club does not attempt to go. It has no plan of aesthetic revolution, but believes that men in the world of business should be brought in closer contact with the beautiful in nature and art."

It is interesting to know that Karl A. Buehr, the virtual godfather of this club and a staunch supporter of its interests, has recently been elected an associate member of the National Academy, the highest honorary society of artists in America.



BRONZE BUST, JOAN OF ARC

BERTHE GIRARDET

GIFT OF THE ARTIST TO THE AMERICAN PEOPLE

A club of business men painters was organized by Robert Zoll in Miami, Florida, in 1921, with a charter membership of seven men, and a similar club was organized in Minneapolis, Minnesota, by Russell A. Plimpton, Director of the Minneapolis Institute of Arts, in January, 1922. This club has enrolled thirty-six members.

A NOTABLE
GIFT TO
AMERICA

A bronze bust of Joan of Arc by Madame Berthe Girardet, of Neuilly, Seine, France, was presented to the National Gallery of

Art in custody of the Smithsonian Institution at Washington on the morning of February 23.

► The early part of last summer Madame Girardet wrote to the Secretary of the American Federation of Arts, saying that she would be happy to present America

with a life-sized bust of Joan of Arc which had been exhibited at the Paris Salon, if such a gift would be acceptable. "During the long war struggle," Madame Girardet wrote, "I often met at the Front and in the American canteens your brave and gallant boys, all singing their favorite song, 'Joan of Arc,' and facing death with their smiling, boyish and beautiful courage. The gift will be offered as a small token of the high respect we have for your brave boys." Madame Girardet is a French sculptor of distinction, *hors concours* at the Paris and International exhibitions, a gold medalist, and the recipient of numerous awards, whose works are to be found in all of the various museums of France where sculpture by contemporary artists is shown. The Director of the National Gallery, to whom her letter was referred, assured appreciative acceptance of the gift, and in Feb-

ruary it arrived. It is a vigorous piece of work—strongly modeled, dramatic, essentially plastic—typifying the spirit of courage and devotion to ideals through the medium of a French peasant girl ennobled by her vision.

The presentation was made by Mrs. Grace Whitney Hoff, of Detroit and Paris, who is well known for her philanthropic work for girls, the latest of which is the establishment of a series of rest homes near her own chateau in eastern France, for working women and girls and war widows. In making the presentation, Mrs. Hoff spoke of the appropriateness of the gift and of the distinction of the giver, not only as an artist but as one who had served most nobly during the war in the hospitals, and in particular doing for the men in our American Expeditionary Forces. "It is because of her love for American boys," she said; "it is because of her appreciation of what America has done that she presents to America this gift, which in her name, in the memory of our American boys, in recognition of the great work that America has done in France, I offer to my beloved country. May it bespeak the spirit of liberty, loyalty and love, the spirit in which she has given it, and may there arise from the sacred ashes of memory a monument of comprehensive understanding which is the foundation of the unity of the world and the peace of all nations."

The gift was accepted by Mr. Charles D. Walcott, secretary of the Smithsonian Institution, who, expressing deep gratitude and appreciation not only of the gift itself, but of the thought that actuated it, referred to it as another strand in the tie of friendship that underlies all the relations of France and America. It was a short but impressive little ceremony, witnessed by the Regents of the Smithsonian Institution, a few representatives of art associations, and art lovers in Washington, by whom it will long be remembered.

THE
WASHINGTON
PLAN
In 1900 a commission, composed of Daniel H. Burnham, Charles F. McKim, Augustus Saint-Gaudens and Frederick Law Olmsted, drew up a plan for the future de-

velopment of Washington, based upon and reviving the original plan made by the French engineer, Major L'Enfant, which, because of its excellence, has given impetus to city planning throughout the world. This plan has in the main been followed largely because the people of the nation have so willed it, but there is no positive assurance that it will be continuously followed, and as time advances new problems present themselves.

Furthermore, the adoption of the plan and the development of the park system of Washington is slow, by no means keeping in advance, as it should, of commercial development. A bill is now before Congress, urging the appointment of a commission which will take over the charge of the park system of Washington, the care and development of which is now partly under the authority of Congress, partly under the authority of the District of Columbia local government.

A distinguished British city planner, none other than Raymond Unwin, whose book on city planning is one of the greatest works on the subject which has been produced, was in Washington recently, the guest of Mr. Frederick A. Delano. A letter from Mr. Unwin with reference to the development of the City Plan, written after his return home, was given by Mr. Delano to the *Evening Star*, and because of its large significance and great interest, is by special permission reprinted herewith. It reads as follows:

"Lord Bryce's booklet on Washington and its site is a good piece of work, and I am glad to notice what emphasis he lays on the beauty of the situation and of the surroundings of Washington. I feel that in the new Lincoln Memorial the traditions of the city have been worthily maintained if not surpassed. If the future additions to that central group of buildings around the Mall can be considered with anything like the care, and treated with anything like the spirit and capacity that have given you the glorious Lincoln Memorial, then, indeed, the surpassing beauty of the center of the city will be assured and will become an example to all modern towns. I hope, however, that those with whom the care of the city rests will not overlook the importance of preserving uninjured that fine setting to which Lord Bryce gives so much attention, and that a somewhat stricter control may be kept on

the development of the outskirts, particularly those outside the area included in the definite Washington plan, because it is evident from what has already happened that the views from the steps of the Lincoln Memorial, from the Capitol, and other points of vantage, may soon be so seriously injured by ragged and incongruous developments on the outskirts as to detract materially from the central area. I believe public opinion will probably prove strong enough at no very distant date to secure the rectification of the damages to the central area which some of the semi-temporary war buildings have effected; because these are constantly before the eye in the parts of the city in which the country takes special pride. But the public are much less able to appreciate the broad scenic effects or to realize how these can be preserved by proper guidance of the development. I wish it were possible to create a planning commission for Greater Washington and to have a scheme of development prepared which, apart from the practical considerations that must, of course, be provided for, would be directed to preserving the surrounding scenery from injury and so ordering the future developments and preserving sufficient of the prominent points to secure woodland cover and the general background of foliage to the pictures which the beautiful groups of central buildings make, and will, I hope, continue to develop."

The Metropolitan Museum
MUSIC IN held this season the usual
THE MUSEUMS free orchestral concerts on
Saturday evenings in January and March, the success of which was evidenced by the many thousands who attended them. During the last two seasons the average per concert has been about 7,000, at two the audience numbered 10,000 and at several it has been more than twice the capacity of the Metropolitan Opera House. These concerts are under the leadership of Mr. David Mannes, to whose great interest in this branch of museum work their success is largely due. In a recent number of the *Museum Bulletin* the following interesting statement is made in regard to the cost of these orchestral concerts: "Last season the average cost of the orchestra for each concert was slightly under \$1,200, or about \$9,600 for the eight.

In addition to this there was the extra time for the full corps of attendants, light, heat, and incidentals, averaging \$545 per concert, or \$4,360 for the eight, which was paid by the museum out of its own funds. Thus the total cost approximated \$14,000." These concerts are made possible largely through the generosity of those interested in developing a taste for good music among the people, among whom may be mentioned first John D. Rockefeller, Jr., and the Juilliard Musical Foundation, an organization based upon the great bequest of A. D. Juilliard for the advancement of popular musical education in New York. Mr. Rockefeller contributed this year, for the fourth time, the cost of the music for a series of four concerts, and the Juilliard Foundation appropriated the sum of \$4,000 toward defraying the expenses of this season's course.

At 5.15 o'clock on the days of the concerts Miss Frances Morris, assisted by Miss Alice Nichols and the Euphonic Trio, gave free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the programs of the evenings.

The Minneapolis Institute of Arts likewise holds members' concerts which are attended by large numbers of music lovers. At the opening concert on January 15 there was an audience of eight hundred persons, which filled the central gallery and parts of the galleries and corridors adjoining.

More than 200,000 rural
TEN THOUSAND school children in Illinois
LANDSCAPE find their way five days of
GARDENS FOR every week of the school
ILLINOIS year to 10,500 rural schools.

For years the rural school grounds have been regarded as the sore spots upon our landscapes. Just why these school grounds have been made so barren and unsightly remains a mystery to many people, for often the rural school is situated near a natural woodland and it is evident that trees and shrubs have been removed from the ground. The Art Extension Committee of the Better Community Movement of the University of Illinois offers a plan for the improvement of these grounds; thereby beautifying the ground, furnishing the community with a playground as well as forming a preserve for

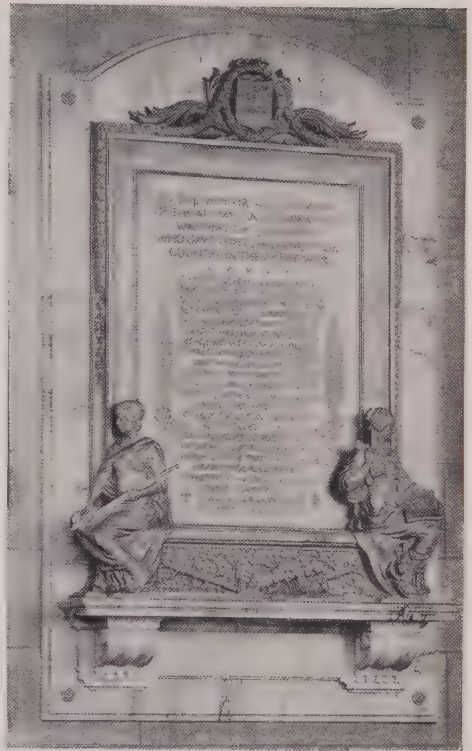
the native flora of the state and a refuge for our birds.

Illinois abounds in native shrubbery and trees that, if given opportunity, will transform these school grounds into veritable beauty spots. To insure the success of this program designs for planting have been prepared by O. C. Simonds, landscape designer at Chicago; Paul I. Riis, chairman of Park Board of Rockford, Ill.; H. S. Moulder, chief gardener of the Illinois Central Railway; Mrs. Fuller, designer, of Peoria; and J. C. Blair, head of the Department of Horticulture of the University of Illinois.

Ample space will be reserved for playgrounds, and there will be provision for small gardens where the children will do annual planting of flowers and vegetables. Where practicable, only native shrubs and trees will be transplanted, but many grounds will use ornamental and fruit trees. The committee is prepared to furnish photo-engravings of these designs, with suggested lists for the planting.

Through the cooperation of the Department of Public Instruction, the County Superintendent of Schools, The Parent Teachers' Associations and the Federations of Women's Clubs, it is probable that every section of the state will be reached in this campaign. The whole purpose of the Art Extension Committee is educational. Many people have voiced their regret at the wanton destruction of the wild flowers and the mutilation of the native trees, all of which evidences the need of a unified educational program, to assist the youth of our state in the enjoyment of our native heritages and in the desire to preserve them for future generations. Youth, however gifted, should have some place where he can retreat for inspiration. It is a real test of our civilization that may be used to determine our capacity for the enjoyment of this type of beauty. How we pity those who find no inspiration in music or art from the great masters. Duller yet are the souls of men that are not tuned to the murmur of sighing trees and the eyes that see not the handiwork of the Master painter in the blossoms of spring and the gorgeous coloring of early autumn. Those who appreciate the value of these things are lending hearty support to this enterprise.

M. E. A.



WAR MEMORIAL, WASHINGTON UNIVERSITY,
ST. LOUIS, MISSOURI

GABRIEL FERRAND, ARCHITECT, VICTOR S. HOLM, SCULPTOR

Washington University at
WAR MEMORIAL St. Louis has recently com-
AT WASHING- pleted its Memorial to those
TON UNIVER- of its alumni and students
SITY, ST. LOUIS who gave their lives in the
World War.

The Memorial, which was designed and modeled by two members of the teaching staff, Prof. Gabriel Ferrand of the Department of Architecture, and Mr. Victor S. Holm of the School of Fine Arts, consists of a decorative bronze tablet mounted on a background of Old Convent Siena Marble. The field bearing the inscription with the list of names is framed with a simple mounting and surmounted by the emblem of the university entwined with garlands and palms. Supporting the frame at the left is the figure of Military Valor and on the right the figure of Alma Mater as Memory records the deeds of her sons. The slightly curving plinth bears in relief inverted torches and branches of laurel. Beneath

the marble console which supports the tablet appear the words "ALMA MATER HONORIS CAUSA DEDICAT CMXXII." The monument has been installed within the arcade of the Ridgley Library of the University.

H. S.

An exhibition of water colors by Winslow Homer, John Singer Sargent and Dodge Macknight, and of small sculptures by Paul Manship, which will be shown in Paris beginning May 14th, 1923, by the Societe Franco-Americaine d'Expositions, and under the auspices of the Copley Society of Boston, will help to acquaint a cosmopolitan public with the work of three of our foremost aquarellists. The undertaking is one which has been approved by President Harding who, in a letter to Senator Henry Cabot Lodge, has written: "I have been much pleased with what you told me about the plans for an exposition in Paris of the work of American water color painters. The interest in the event, as signified by the cooperation of eminent art patrons of both France and the United States, certainly justifies the hope which I wish to express, that it may meet with a notable success."

To Mrs. J. Montgomery Sears, whose water colors signed "Sarah C. Sears" are themselves the work of an able painter, is due the credit of having initiated the Copley Society's Homer-Sargent-Macknight exhibition of 1921, predecessor of the forthcoming Paris exhibition. Expressing at a meeting of the society's exhibition committee a conviction that the public has not been accustomed to take water colors as seriously as it takes paintings in oil, and that nevertheless the medium is one in which the greatest masters often express themselves in a most masterly way, Mrs. Sears proposed that a loan exhibition of some of the strongest aquarelles obtainable be arranged, to be shown in Boston. The committee was favorably impressed by the suggestion. It was decided to limit the exhibition to works in water color by the three men named. Museums and private collectors were found to be willing to lend their paintings. The resulting exhibition, hung at the Boston Art Club in March, 1921, was remarkably suc-

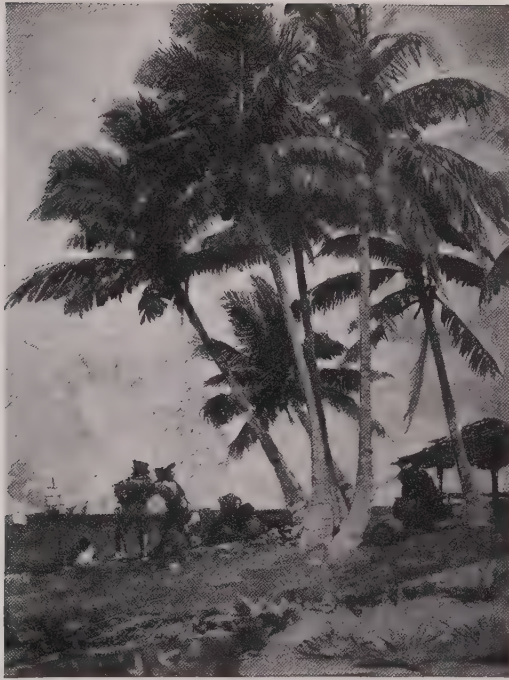
cessful in point of attendance and evidences of popular enthusiasm.

The story of this Boston exhibition was reported in Paris. A short time after it closed a letter was received from Mr. Walter Berry, president of the American Chamber of Commerce at Paris, urging that in the interest of international amity the water color exhibition be sent to France. While it was not possible immediately to accede to that request, since the pictures had already been dispersed, a connection was thus established which has brought about the present arrangements for a reassembling of the 1921 exhibition, with the addition of sculptures by Mr. Manship.

About 180 carefully selected water colors by the three masters will be shown for five weeks beginning May 14 in the galleries of the Rue de la Ville-Eveque at which the Ingres exposition was held last spring. A large honorary committee has been named. It is expected that the president of the Copley Society, Mr. Holker Abbott, will be present at the opening of the exposition. A catalogue has been prepared with a scholarly introduction by Mr. Royal Cortissoz. A most generous response for loan of paintings has been met from the following museums: Imperial War Museum, London; Metropolitan Museum of Art, New York; Brooklyn Museum; Chicago Art Institute; Boston Museum of Fine Arts; Worcester Art Museum; Fogg Art Museum, Harvard University; Rhode Island School of Design; Bowdoin College; the Cincinnati Art Museum; the Desmond Fitzgerald Museum, Brookline; and from many individual owners of works by these artists.

The proceeds of the water color exhibition are to go to the well-known war charity, "Oeuvre des Mutiles de la race," toward which the Ingres exposition yielded a profit of about 130,000 francs.

A new American Art Museum has come into existence. The week of February 20 the Baltimore Museum of Art, Mount Vernon Place, was formally opened with a series of private views and receptions. This museum, of which Florence N. Levy is director, is now occupying the old Garrett Mansion in the heart of Baltimore, which



THE BUCCANEERS

WINSLOW HOMER

INAUGURAL EXHIBITION, BALTIMORE MUSEUM OF ART

has been loaned to the trustees temporarily by Miss Cary Thomas, to whom it was bequeathed by Miss Garrett. It is a house built in the Richardson tradition, with an imposing circular stair hall, the walls of which are covered with mosaics in oriental pattern.

The inaugural exhibition was set forth in the rooms on the first floor and in an attractive little gallery at the rear. In the first room to the right of the entrance was an extremely interesting exhibition of water colors by American artists—six by Sargent, three by Joseph Pennell, four by Winslow Homer, one each by Tryon, Horatio Walker and J. Alden Weir, three by Frank Benson, two by Reynolds Beal, one by Frederick Crowninshield and one by Charles Demuth, besides a little chalk drawing, "The Captive," by Whistler.

Adjoining this gallery is the print room, in which were shown selections from the print collection made by the late Mrs. Marie Conrad Lehr and named by her "The Conrad Collection," preserved and cared for permanently as a gift to the city

of Baltimore. They are all excellent impressions and wise selection was made, for one found in the group displayed the works of Whistler, of Seymour Haden, of Rembrandt, of Meryon—the great lights—the greatest print-makers of all time.

The Garrett house was built at a time when eastern influence was strongly felt and eastern carvings, mosaics, etc., greatly in vogue. It was a happy thought, therefore, to set aside one room for teakwood carvings and metal work of the Hindus, examples of which were purchased by the museum at the Lockwood de Forest sale in New York last November. The pieces in this collection were rich in design, with a profusion of animal, floral and geometric motifs worked out in great detail, which is characteristic of all Indian art.

Not least interesting in the inaugural exhibition was the collection of silver, which had a room to itself (the old dining room), a loan collection of great value assembled and installed by Mrs. Miles White, Jr., of Baltimore, and comprising many rare and beautiful pieces. The first



"WAPPING," AN OIL PAINTING BY WHISTLER

LENT BY MRS. G. M. HUTTON, INAUGURAL EXHIBITION, BALTIMORE MUSEUM OF ART

state law in the United States requiring a quality stamp on silver was the Maryland act of 1814. The oldest existing firm in this country is that of Samuel Kirk and Son Co., founded in 1815, in Philadelphia, and moved to Baltimore in 1817 by Samuel Kirk.

Included in the exhibition were a few samples of early American furniture, dating from the best period, the third quarter of the eighteenth century—for example, a block-front knee-hole desk, similar to pieces in the Pendleton and the Bolles collections, one in the Providence Museum and the other in the Metropolitan Museum in New York. The sculpture display, arranged by J. Maxwell Miller, a Baltimore sculptor, was set forth in the old conservatory amid palms and foliage plants and included works by Paul Bartlett, Herbert Adams, Carl Akeley, James Earl Fraser, Daniel C. French, John Gregory, C. Paul Jennewein, Frederick W. MacMonnies, Anna Vaughan Hyatt, Paul Manship, Herbert MacNeil, and others—an excellent little showing and for the most part lent by Baltimore collectors.

The oil paintings, of which there were forty-two, were assembled by Thomas Corner and E. L. Bryant and were set forth in the old gallery, re-dressed with fresh wall covering of a sand tone. Here the place of honor was rightly given to a portrait of Miss Mary Garrett, by John Singer Sargent, owned and lent by Johns Hopkins University, a reticent and beautiful work. Opposite and a little to the right hung an exceptional example by Whistler—"Wapping"—lent by Mrs. G. M. Hutton. The Weir estate lent an unusual figure painting by this great American master; a fine Hassam, the "Lorelei," an exquisite nude, was lent by Henry Walters. Jacob Epstein lent a fine Corot, a Josef Israels and a Cazin—"The Rainbow"—all three notable works. From the home of Robert Garrett came an excellent Rosen, a winter landscape. The Alexander estate lent the "Gossip." Mrs. Francis Jencks lent her own portrait by Thomas Dewing. A beautiful example of the landscape art of Ben Foster was lent by Mrs. Llewellys F. Barker; there was an excellent Redfield,

an admirable Lawson, a Theodore Robinson, a Waugh, a Zuloaga, an example of figures in landscape by Matisse, a Homer Martin and two Claude Monets. Jerome Myers and John Sloan were both represented. It was an assemblage of fine paintings, without regard to period or school. The exhibition remained on view until April 1.

THE PRINTED BOOK An interesting exhibition, "The Printed Book before the Nineteenth Century," was held during February and March at the Art Center, New York, under the auspices of the American Institute of Graphic Arts. This exhibition was arranged for the study of decorative typography and was confined to the showing of the influence upon modern fine printing of this art, done from the last quarter of the fifteenth century to the beginning of the nineteenth. German typography, the earliest known, was immediately surpassed by the work in Italy, then the center of art and scholarship. Consequently, no example of German printing was shown. The catalogue of the exhibit listed examples of the work of the early printers of Rome, Venice, Paris, Lyons, Basle, Antwerp, Leyden, London, Parma, and of one American, Isaiah Thomas, of Worcester, Massachusetts, who was not only one of the most important of early American printers, but a historian of no mean ability. The catalogue also included valuable historical notes which were mainly from Bigmore and Wyman's "Bibliography of Printing" and Duff's "Early Printed Books," but which were admirably chosen and added to. The exhibits were loaned, in many instances, by private individuals, also by the Pierpont Morgan Library.

CLUBWOMEN MEET ARTISTS IN COMMON CAUSE The Pennsylvania and New Jersey Federated Women's Clubs were entertained at a large tea and reception by the Pennsylvania Museum and the School of Industrial Art, Philadelphia, in the galleries of the Museum which are in Memorial Hall, Fairmount Park. This event on March 12 brought the artists and the clubwomen together in the interests of both. All the leading artists of the city of Philadelphia were

present, and many prominent women were on the committee to receive the Club members who were guests of the Pennsylvania Museum.

The purpose behind the whole movement is to use the Women's Clubs in an organized way to further art interest in their communities. Prizes in the form of paintings by Felicie Howell, and by J. Frank Copeland of the faculty of the School of Industrial Art, have been offered for those clubs doing most to promote good art and good taste in the plays where they can make their influence felt.

The Pennsylvania Museum made a particularly fitting setting for this meeting. On the walls hang the paintings of the Wilstach Collection; there is period furniture in period rooms, rare displays of costly lace and beautiful silk brocades and damasks, old silver and china, and other industrial objects of household art, where the tea was held. With such surroundings, and in making personal acquaintance with living artists who in turn meet those who are using the work they are inspired to do, it is inevitable that everyone will take away to their homes and communities a new appreciation and spirit for what is good in art, and for what is art in the things with which we live each day.

NEWS LETTER FROM THE AMERICAN ACADEMY IN ROME

Mr. Gorham P. Stevens, Director of the American Academy in Rome, gives the following interesting report of recent activities: Professor Frank delivered the opening lecture at the first meeting of the British and American Archaeological Society. Subject, "The Foundation of Rome." This lecture is always quite an affair. Senator Lanciani was present, Dr. Ashby, Mrs. Strong and many other archaeologists. The Chancellor of our Embassy presided. Professor Frank's lecture was well received.

Prof. Henry A. Sanders, a former director of the Classical School, has been in town looking up paleographical material in connection with certain new portions of the Bible which have come to light recently. Professor Frank induced him to give us a talk about his work, which was tremendously interesting.

Prof. Guido Calza, Director of the Excavations at Ostia, has delivered the first of our Italian lectures. Subject, "The Commercial Policy of Rome."

Active preparations are in progress for the Greek trip, which is scheduled for the month of April. As there is a good deal of smallpox and typhoid in Greece due to the refugees from Asia Minor, Constantinople and Thrace, we are requiring everyone to be inoculated against these diseases. There will probably be between twenty and thirty in the party, and both Professor Frank and Professor Van Buren are going. Even Mrs. Stevens has a small class in modern Greek.

We are already beginning to plan for our spring exhibition and concert. We hope to hire an awning to go over the courtyard and to give the concert there; perhaps the orchestra will be as large as sixty pieces, if Mr. Lamond can find the money for it. We hope to have Their Majesties present, and Mr. and Mrs. Mead to receive them.

The Ward-Thrasher Memorial is advancing. The upper portion is to be a fresco, and the lower an inscription and marble seat. Mr. Faulkner has his cartoon at full size, and the wall has been prepared for actual work.

Mr. Charles Graham of 107 Via Torino, Rome, has presented the Academy with four beautiful suits of Japanese armor and twenty-three fine Japanese helmets, and two Saracenic shields and a Saracenic helmet. Professor Curtis is planning an exhibition of this armor in the museum.

We have had three visits of interest. Mrs. A. Ross Hill, wife of the American Red Cross Commissioner to Greece and a trustee of Vassar, was greatly interested in what the Academy is doing. The famous English painter and etcher, Mr. Cameron, a trustee of the British School, went over the building and asked all sorts of questions. Finally we have had a visit from a dozen "Civics" (this is what Dr. Ashby calls them) sent out by England to study conditions in Italy.

Frank P. Fairbanks, Professor in Charge of the School of Fine Arts, writes that recent events in the Music Department are: A recital of works of Ottorino Respighi by the composer and Signora Respighi; compositions of Pizzetti for piano and violin by Signor and Signora Corti; and recital of modern composition for piano and violin by

Miss Amy Neil, of Chicago. All these were held in the Chiaraviglio.

Hanson's two symphonic poems, "Before the Dawn" and "Exaltation," will be played by the San Francisco and St. Louis orchestras in March. His "Sospiro" for violin and piano was played at the Sala Sgambati, Rome, on January 27.

Sowerby's Sonata for violin and piano was played to a large audience at Sala Sgambati on January 27. It was received most favorably, and the composer had three recalls. In its review of the Sonata *L'Epoca* said, "The Sonata by Leo Sowerby demonstrates that its author has an instinctive rhythmic sense, developed by a profound technical study." *Il Mondo* said, "This new work by the gifted young musician was appreciated for its sympathetic distinction and modernity of character, and procured for the composer cordial applause," and *Il Nuovo Paese* said, "This is a composition belonging to the genius which might be called dynamic . . . rhetorical; but a warm and impulsive rhetoric sustained by a broad technical mastery. The Sonata of Sowerby was warmly applauded."

Mr. Homer Saint-Gaudens, Director of Fine Arts at the PITTSBURGH Carnegie Institute, returned INTERNATIONAL on February 27 from a four-months trip to Europe, spent in the interest of the Twenty-Second International Exhibition of Contemporary Paintings which will open at the Carnegie Institute on April 26. While he was abroad Mr. Saint-Gaudens interviewed practically all the leading painters of England, France, Italy, Spain, Holland, Belgium, Norway, Denmark, and Sweden.

In arranging for its coming exhibition, the Carnegie Institute has placed the entire responsibility for choosing the painters of the more important nations in the hands of committees of painters of the respective nations themselves. The English committee has chosen a list of artists which contains such prominent men of varying tendencies as George Clausen, Philip Connard, Colin Gill, Walter Greaves, Richard Jack, Augustus John, Gerald Kelly, Eric Kennington, Mr. and Mrs. Harold Knight, Ambrose McEvoy, Paul Nash, William Nicholson, Julius Olsson, William Orpen, William Rothenstein, Charles Sims, Algernon Tal-

mage and Ethel Walker. In such a list as this will be found the leading painters of the various art groups in England today.

It is not the desire of those in charge to imitate the huge exhibitions of Europe, such as the Salon d'Automne with its 3,000 canvases, but rather to restrict the Pittsburgh Exhibition to comparatively small limits in order to hang the paintings well and all on one line, with adequate space between so that they can be easily enjoyed. This means keeping down the number to between 250 and 300 pictures, therefore, with but few exceptions they have held to the rule of asking but one canvas from each painter. The British exception to the rule is Augustus John, who comes this year as the guest of the Institute and to serve on the Jury of Award, and who, therefore, has been asked to contribute a panel of several paintings. Some of these paintings have been borrowed for this purpose from the walls of the Tate Gallery in London, the finest modern collection in England. Mr. John of late years has won for himself a position high among British artists, a name to conjure with in England, and a personality much beloved by all his fellow painters.

The artists of France are contributing with the utmost generosity, every artist of that land on the committee, or chosen by the committee, having been willing and ready to contribute to the exhibition. Three French painters are sending groups: Henri Lerolle, who represents the older school; Henri Le Basque, representing the more moderate measure of the new idea; and Maurice Denis, one of the most important figures in modern French art. George Desvallieres, coming over as the French member of the Jury of Award, though a man of mature years, is one of the leaders of the Salon d'Automne and is sending his large "Crucifixion," so important in the Salon d'Automne last fall. He is appreciated in his own country as a painter of high talent, and a man who possesses the enviable record of being a major of a battalion of French Chasseurs Alpine, while a reserve officer over fifty years of age. The French list also includes such names as Jean Pierre Laurens, Bernard Boutet de Monvel, Lucien Simon, Menard, Laurent, Besnard, Director of the Ecole des Beaux Arts, Forain and Blanche.

The American Committee acting in

France did splendid work, including such men as Richard Miller and J. McLure Hamilton and W. Elmer Schofield.

Italy, the first country visited by Mr. Saint-Gaudens on his recent mission, is providing paintings from such important artists as Antonio Mancini, Giulio Aristide Sartorio and Ettore Tito, who is contributing his important portrait of his two sons reproduced in the February number of the AMERICAN MAGAZINE OF ART. Among the younger and less well known artists are the two Ciaridis, Pietro Gaudenzi, of Milan, and Cesare Maggi, of Turin.

From Spain will come paintings by Eduardo Chicharro, now the head of the Spanish Academy in Rome; Manuel Benedito, Jose Pinazo, who will exhibit his "Poema Valenzana," shown in the Venetian Biennial Exhibition; and the two Zubiaurre brothers, splendid and typically Spanish painters.

Belgium is contributing works by such fine artists as Emile Claus, Anto Carte, and R. Baseleer, the dean of Belgian painting. Sweden will be represented by canvases by such men as Liljefors, who holds the highest reputation in that country today; by Fjaestad, and by Madame Boberg, well known for her brilliant marines painted about the Lofoten Islands. From Norway there will be works by Harriet Backer, Folksted and Christian Krogh; and from Denmark, S. Hammershoi, Carl Holsoe, Paulsen and Tuxen.

It has been the aim of those in charge of this exhibition to select the best examples of what is important in all branches of painting, and in so doing to make it thoroughly representative both of style and of nationality.

IMPORTANT EXHIBITIONS IN SAN FRANCISCO

Three important exhibitions were held in February in the San Francisco Museum of Art, Palace of Fine Arts—the War Portraits, painted by eminent American artists for presentation to the National Portrait Gallery in Washington, D. C., a collection of Dutch Graphics, and Selected Work by Western Painters.

The collection of Dutch Graphics was the most complete and representative ever brought to America and included over three hundred prints by the foremost practitioners

of graphic art. Among the artists represented were the great lithographer, Van Hoytema, Bauer, the late Josef Israels, Dirk Nyland, Haverkamp, Grandt Van Roggan, Nieuwenkamp, the famous modernist, Lodewijk Schelfhout, De Vries, Willem Witsen, who was commissioner of Fine Arts from the Netherlands at the Panama-Pacific International Exposition. There is being shown in all the work of sixty-two masters and they have been selected with the view of presenting this form of art in all its phases from the academic to the most modern.

The presentation of this exhibition is part of the plan of the museum to bring to San Francisco a complete exposition of the most important expressions of graphic art.

The collection of selected works of western artists is the first annual traveling exhibition of western art that has been sent out under the auspices of the Western Association of Art Museum Directors, of which J. Nilsen Laurvik, director of the San Francisco Museum of Art, is the president, and Dr. William Alanson Bryan, director of the Los Angeles Museum of History, Science and Art, is the vice-president. The artists represented are those of the Pacific Coast and as far east as Kansas City. The ratio of participation was determined by the association upon a basis of the relative productivity of each center represented, with the idea of making the exhibition a compendium of the best work, and for this reason every artist was limited to one exhibit, in the hope of making it as widely representative of every tendency on the coast as possible. The work of seventy-eight artists comprises this exhibition which will be shown in six cities of the West.

The War Portraits, which were brought to San Francisco under the patronage of Mrs. William H. Crocker, who is one of the National Art Committee, created a great deal of interest, especially the large canvas of "Signing the Peace Treaty," by John C. Johansen, N. A. This picture was presented to the collection by the City of New York. Three of the portraits, those by Cecilia Beaux of Cardinal Mercier, Admiral Beatty and Premier Clemenceau, were presented by San Francisco.

Fifteen thousand people visited the

museum during the first three weeks these exhibitions were on view.

An important gift was made recently to the San Francisco Museum of Art by ex-Senator James D. Phelan, who bought in Italy, during his last visit there, a marble replica of the famous antiquity, the Laocoon. This masterpiece was purchased from a private collection in Rome, and is one of two full-sized copies in marble in existence, the other being in the Louvre in Paris.

Under the joint auspices of DECORATIVE the Decorative Arts League ARTS LEAGUE and the Art Alliance of America a competition has lately been held in New York for a lamp shade and base. Seven prizes aggregating a thousand dollars were distributed by the Decorative Arts League as follows: The first prize of \$300 was awarded to Warren W. Ferris of Washington, D. C., for a lamp of Grecian design; the second prize of \$200 to May Bishop of New York; third prize of \$100 to Ann Priest, Baltimore. The three-fourth prizes of \$100 each were won by Flora E. George, Carlisle, Penna.; Jessie Rummel, New York City, and Carla Rasmussen, New York City, the last-named competitor having submitted a design of striking originality. Honorable mention was given the following: Sara M. Paull, New York City; Rosa Clements, New York City; Flora L. Rouleau, Oakland, Calif.; Fred A. Vuilleminot, Toledo, Ohio; C. W. Beall, New York City; George Lloyd Barnum, Chicago, Ill.; Jeannette Kilham, Boston, Mass.; Gilbert Fatcher, New York City, and Sara Rome, New York City.

The Decorative Arts League is an interesting and unique organization. It was organized a few years ago by members of the firm of Snead and Company Iron Works, Ltd., of Toronto, Canada, and Jersey City, N. J., established in 1849 by Charles S. Snead, one of the pioneer iron founders of the United States. This company has made a specialty for years of metal library stacks, although it has also produced metal and glass museum cases and architectural and ornamental iron work. A few years ago when business of this sort was slack, partly to fulfill a dream of the president which had its inception during his college days to get more artistic things into the



LOWRY'S HILL

DANIEL GARBER

AWARDED LOCUST CLUB GOLD MEDAL AND PURCHASE PRIZE, PENNSYLVANIA ACADEMY OF THE FINE ARTS

homes of the people generally, they started to make things of metal such as lamps, andirons, plaques, etc., of genuine artistic merit, and distribute them through the medium of a league made up of prospective purchasers. There are no dues—no obligations. But within three years 60,000 have declared themselves in writing as interested in purchasing objects of this sort possessing artistic value but of moderate cost. More properly the name of this organization should have been Cooperative Art League or Cooperative League of Art Lovers, for this is in fact what it is, but it is rendering good service and the name does not signify. The officers of the league, in addition to the president, Mr. Angus S. Macdonald, are Mr. John Laird, Jr., secretary, and Mr. W. S. Snead, treasurer, all of whom are keenly interested in its program and eager to see it successfully put into effect. Fur-

thermore, it is their intention to extend its scope, securing the cooperation of other producers and offering to the members of the league not merely works in metal but pottery, examples of the graphic arts and fine specimens of craftsmanship.

LOCUST CLUB PRIZE

The Locust Club of Philadelphia has recently formed an inside Art Association which will confine its purchases to paintings and bronzes by American painters and sculptors, and also to the exhibitions of the Pennsylvania Academy of the Fine Arts. To the artist whose painting is purchased it will present the "Locust Club Gold Medal." The Art Committee has lately purchased Daniel Garber's splendid landscape included in the Pennsylvania Academy's exhibition, for which the club medal was awarded. Mr. Albert Rosenthal, chair-

man of the Art Committee, writes that this season they will spend not less than \$5,000 and that nothing but the best in American art will hang on their walls. The club, of which Frank Shank Brown (former Attorney General of Pennsylvania) is president, is purely a social organization and hopes by example to get other social clubs in Philadelphia to follow in this direction.

The Lyme Art Association, Incorporated, of Old Lyme, Connecticut, inaugurated last year at its annual exhibition a Museum Purchase Plan, whereby it is proposed to bring into the organization the art museums of the country as Associate Museum Members, and each year to distribute to these members, as gifts, examples of paintings or sculpture, to be selected from the annual exhibitions of the Lyme Art Association by a jury of artists and allotted by them to the museums. The acquisition of these works of art is being made possible through the generosity of a group of art lovers and friends of the association, who have agreed to contribute \$100 a year each for five years to the Museum Purchase Fund. These contributors to the fund, among whom are the Lyme Art Association and also its president, are enrolled as Museum Benefactor Members. Museum Donor Members contribute not less than \$25 a year for five years to the Museum Purchase Fund, the entire sum in the fund to be expended each year. The annual dues of Associate Museum Members are ten dollars.

The Chicago Art Institute has recently been made the recipient of a generous gift of \$130,000 by Mr. Robert Allerton, one of its active trustees. A further gift of \$15,000 has been made to the Art Institute by Mrs. Annie S. Coburn, of Chicago, to be placed in a permanent fund and to be added to as she may later direct, the purpose being to establish a memorial fund in memory of Lewis Larned Coburn and Annie S. Coburn.

Among other notable gifts to the museum were the following, given by Miss Kate S. Buckingham: three Gothic windows for the new Gothic room; Portrait of a Man, by Nicolaes Maes; and a Medallion with Coat of Arms of Pope Leo X. These gifts have a value of over \$16,000.

BOOK REVIEWS

THE SIGNIFICANCE OF THE FINE ARTS,
Published under the direction of the Committee on Education of the American Institute of Architects. Marshall Jones Company, Boston, Mass., publishers. Price, \$3.50.

This book, consisting of ten essays by ten leading authorities, has been got out by the Committee on Education of the American Institute of Architects, of which Mr. C. C. Zantlinger is chairman, for use as a textbook in the colleges and for general reading and study by the public. The table of contents is as follows: I. Classical Architecture, by C. Howard Walker, architect of Boston, lecturer and teacher; II. The Architecture of the Middle Ages, by Ralph Adams Cram, architect of Boston and New York, one of the leading exponents in this country of the Gothic, and the author of numerous books and essays on Mediaeval Art; III. The Renaissance, by H. Van Buren Magonigle, architect of New York who lately won, through competition, the commission for the great War Memorial to be erected in Kansas City, Mo.; IV. Modern Architecture, by Paul P. Cret, architect of Philadelphia and professor of architecture at the University of Pennsylvania, to whose credit in partnership with Albert Kelsey stands the Pan-American Union Building in Washington; V. Sculpture, by Lorado Taft, sculptor of the "Fountain of Time" in Chicago and other notable works, and author of the "History of American Sculpture"; VI. Painting, by Bryson Burroughs, curator of painting of the Metropolitan Museum of Art and himself a painter of distinction; VII. Landscape Design, by F. L. Olmsted, well-known landscape architect of Boston; VIII. City Planning, by Edward H. Bennett, city planner of Chicago, who was associated at one time with the late Daniel H. Burnham; IX. The Industrial Arts, by Huger Elliott, director of the Pennsylvania Museum School of Philadelphia; X. Music, by Thomas Whitney Surette of Concord, Mass., author of various books on the appreciation of music and for some time director of the department of music of the Cleveland Art Museum. There is an introduction by George C. Nimmons and an epilogue by C. Howard Walker. Each essay is followed by a bibliography purposed as a guide for those.

who wish to pursue the subject more fully. The outstanding feature of the book is the fact that each subject is developed and set forth by an artist from the artist's point of view. According to the accepted models, nothing could be less like a textbook than this; in fact the technique of the textbook maker is completely absent from beginning to end. But the essays are all exceedingly instructive and delightfully readable—information conveyed in a most charming manner. If one wished to define the difference between this book and the average textbook one might sum it up in a single word—personality. That quality is as a rule eliminated from textbooks. It is here in large measure. Furthermore, the writers of these essays have not attempted to be pedantic. They do not lay down rules nor do they claim infallibility. An enormous amount of ground is covered—perhaps too much. Some errors are made but not large ones, and the bibliographies give greater indication of personal bias than extensive research. The bibliography on City Planning is conspicuously restricted, making no mention whatsoever of notable works on this subject by Thomas Mawson and Raymond Unwin respectively, both of England, and the Report of the Burnham Park Commission on the Washington Plan which went far toward giving impetus to city planning in recent times, besides numerous lesser works of an illuminating character. But, all in all, the contribution this volume makes to art study today is notable, and it is earnestly to be hoped that it will find wide use not only in colleges but in teachers' reading circles, women's clubs and girls' seminaries.

A HISTORY OF ART, VOLUME I, DOWN to the age of Raphael, by H. B. Cotterill. Frederick A. Stokes Company, New York, publishers. Price, \$10.00.

This is the first of two monumental volumes covering the history of art from the Egyptian times up to about 1830. In his introduction the author states that his main object differs essentially from that of other writers who endeavor to supply a complete list of all paintings, sculptures, buildings, and other things that pass as works of art, and to give the name—in many cases the original and the adopted names—of every known artist, although neither his life nor

his works may be worthy of comment. He does not wish to produce an encyclopedia. On the contrary, he has confined his attention to a limited number of examples of what he believes to be artistically great or historically important, and has treated his material in such a way that he shall not "need to mind being reprimanded for omissions by experts." Each of the two volumes will contain more than 400 pages of text and 257 pages of illustrations with over 300 different subjects. The first volume begins with the architecture, sculpture, and painting of ancient Egypt, and ends with a chapter on the Quattrocento painters of the Early and Middle Italian Renaissance—precursors and, some of them, contemporaries of Raphael. If we are not mistaken, this work will, in a way, replace Luebke, serving the same admirable purpose for students of the history of art and in a much better fashion than the German author.

FAIRMOUNT PARK ART ASSOCIATION, An Account of its Origin and Activities from its Foundation in 1871. Issued on the Occasion of its Fiftieth Anniversary. Published by the Association, Philadelphia, 1922.

This book opens with an admirable address by James Montgomery Beck, on the "Utility of Civic Beauty," and then tells the story of the Fairmount Park Art Association, an interesting and inspiring one, after which it illustrates and describes works of art contributed by or through the park branch of the Association, giving portraits of the artists as well as examples of their works, and it finally concludes with a description and map of the Fairmount Parkway, one of the loveliest in the country. All who are interested in city planning should possess themselves of this book.

SKETCHING AND RENDERING IN PENCIL, by Arthur L. Guphill, Architect, with a preface by Howard Greenley, A. I. A. The Pencil Points Library—Eugene Clute, Editor, New York. The Pencil Points Press, Inc., 1922.

This is the first book in The Pencil Points Library, the publishers having already arranged for a number of others. The fundamental idea is to provide books to meet the definite needs of large numbers of men in this field, and to do this at as moderate a price as is found consistent with the satisfactory presentation of the matter. It is

written for students, architects, artists and teachers in the hope of enlarging their knowledge of what can be accomplished with a pencil and is dedicated to Albert E. Moore, "who taught the author the value of truth in representation and perseverance in effort." No one can look at the many lovely illustrations that adorn this work and not be convinced of the wide range which this subject covers, for few artists, even among the greatest, but have some time made use of a pencil point as a medium of expression. And yet in view of the popularity that the pencil has long enjoyed, it is strange that so little has been written relating exclusively to it.

The information given is extremely practical, beginning with a list of the kind of pencils and other materials needed. Anyone possessing the smallest spark of "divine fire" could certainly acquire all needed instruction by the careful study of this book, although the author distinctly states that every one requires a teacher and that this work is merely intended to stimulate the student's imagination and is entirely supplementary to his master's teaching. But taking the very simple and instructive illustrations in connection with the illuminating text, it is hard to conceive how any earnest scholar could require further instruction. Freehand perspective, drawing in light and shade, life drawing, sketching animals, all are carefully worked out step by step until one reaches the chapter entitled "Individual Style," which is beautifully illustrated by reproductions of pencil sketches by some of our best artists. Such is the variety, the personality, displayed in these lovely drawings that it is difficult to believe they are done with a pencil, the individuality of this work being attained by differences in technical handling, especially of light and shade.

Composition and drawing from photographs is also treated as well as the representation of Interiors and Furniture, of Outdoor Sketching, Accessories and Decorative Treatment, illustrated by "some sketches done with black and white pencils on dark green paper, the highlights being sharpened with Chinese white applied with a brush." This very valuable work closes with a chapter on "Large Buildings" and a few words of advice from Mr. Guphill to

all students to "draw and draw and draw" if they wish to succeed, "remembering that one never reaches the point where it is not possible for him to advance still further."

As this book is intended for study, to be perused again and again, it seems too bad that it is not in a form to be handled more easily. Everything but its size is so commendable that we regret that the publishers could not have contrived to make this detail as perfect as the subject matter of the book.

THE SMOKY VALLEY, by Birger Sandzen. The Republican Press, McPherson, Kansas, publishers. Price in wrappers, \$1.25; in boards, \$1.50.

This is a charming little booklet published by the Republican Press, McPherson, Kansas, under the direction of Carl J. Smalley of Kansas City, and contains a delightfully written and very true and well-deserved appreciation of Birger Sandzen by Minna K. Powell, as well as nineteen reproductions of Mr. Sandzen's lithographs, eighteen of the Smoky Valley and one a portrait of a resident therein.

HELEN HYDE AND HER WORK, An Appreciation by Bertha E. Jaques. The Libby Company, Printers, Chicago.

This little pamphlet is a beautiful tribute, written in admiration and appreciation of one artist by another. Mrs. Jaques is the secretary of the Chicago Society of Etchers, and her acquaintance with Miss Hyde began through correspondence on the subject of etchings—color etchings in particular. As an appendix is given a list of prints by Helen Hyde, and a bibliography of articles on Helen Hyde and her work. All those who knew Miss Hyde and loved her or knew her through her charming wood block prints will be grateful to Mrs. Jaques for her essay and those who made its publication possible.

The Fifth International Congress of Historical Sciences will be held from the 8th to the 15th of this month at Brussels, following those held at Paris, Rome, Berlin and London, and resuming, for the first time since the war, the interrupted tradition. There will be a special section of the Congress for the History of Art and Archaeology, which, it is expected, will be of unusual interest.



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